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GRAND OPERA AT HOME

Containing the stories and the most popular music in

AÏDA
FAUST
CARMEN
TANNHÄUSER
LOHENGRIN
CAVALLERIA RUSTICANA
RIGOLETTO
IL TROVATORE
THE BOHEMIAN GIRL
TALES OF HOFFMAN
HANSEL AND GRETEL
LUCIA DI LAMMERMOOR

Arranged for either playing or singing

by

ALBERT E. WIER
Editor of "Th Ideal Home Music Library"

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To the Music Lover

WE are all familiar with the Sextette from "Lucia"—but do we know about the intensely dramatic situation which calls it forth? We all know the "Evening Star" in "Tannhäuser"—but do we know what impelled Wolfram to sing it? Such is the purpose of "Grand Opera At Home"—to narrate in simple and direct language the stories of the operas, and to present in a form intelligible to everyone the most popular musical numbers in each one. Evenings spent with this little volume exploring the beauties of the grand operas will be fraught with unalloyed enjoyment for the lover of good music.

THE EDITOR

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FAUST

Libretto by Barbier & Carré — Music by Charles Gounod

CHARACTERS

FAUST, an aged philosopher — SIEBEL, her lover

MEPHISTOPHELES, the Evil Spirit — VALENTINE, her brother

MARGUERITE, a beautiful peasant girl — MARTHA, her friend

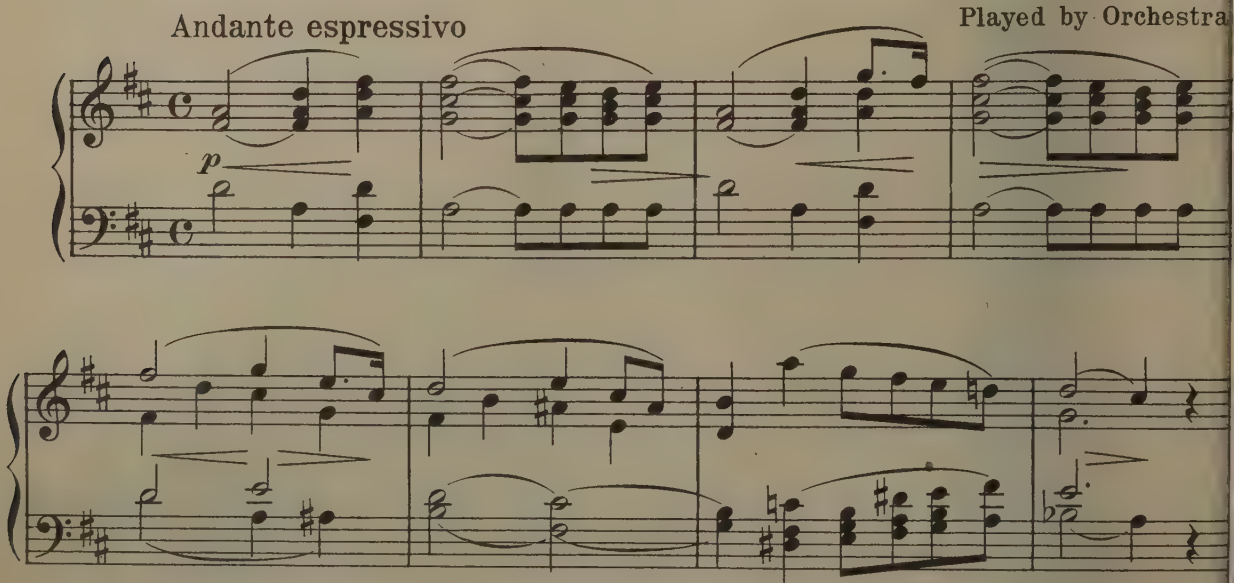
WAGNER, a student and friend of Valentine

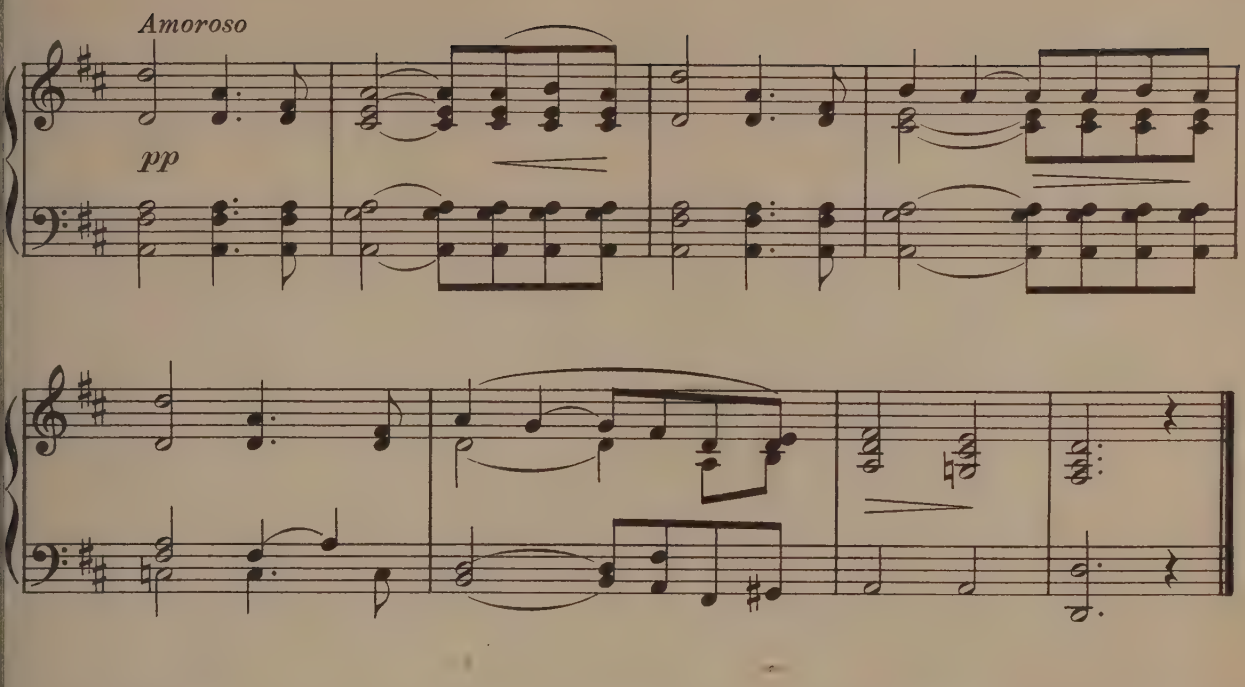
The scene is laid in a country town in Germany about the year 1600.

ACT I

Faust, an aged philosopher who is weary of life and the search for knowledge, decides to end his life by poison, but as he raises the cup to his lips, he hears the voices of the village maidens and the reapers raised in song praising the goodness of God. In a frenzy of rage, he calls to his aid the Evil One, whereupon Mephistopheles appears and offers Faust back youth with all its delights if he will sign a compact to serve the Evil One in the hereafter. Faust wavers in so lightly granting the disposal of his soul in the next world, when, at a magic sign from Mephistopheles, an entrancing vision of Marguerite at the spinning wheel appears before his eyes, and as he gazes in ecstacy, the ensuing beautiful melody falls upon his ears

The Vision Of Marguerite



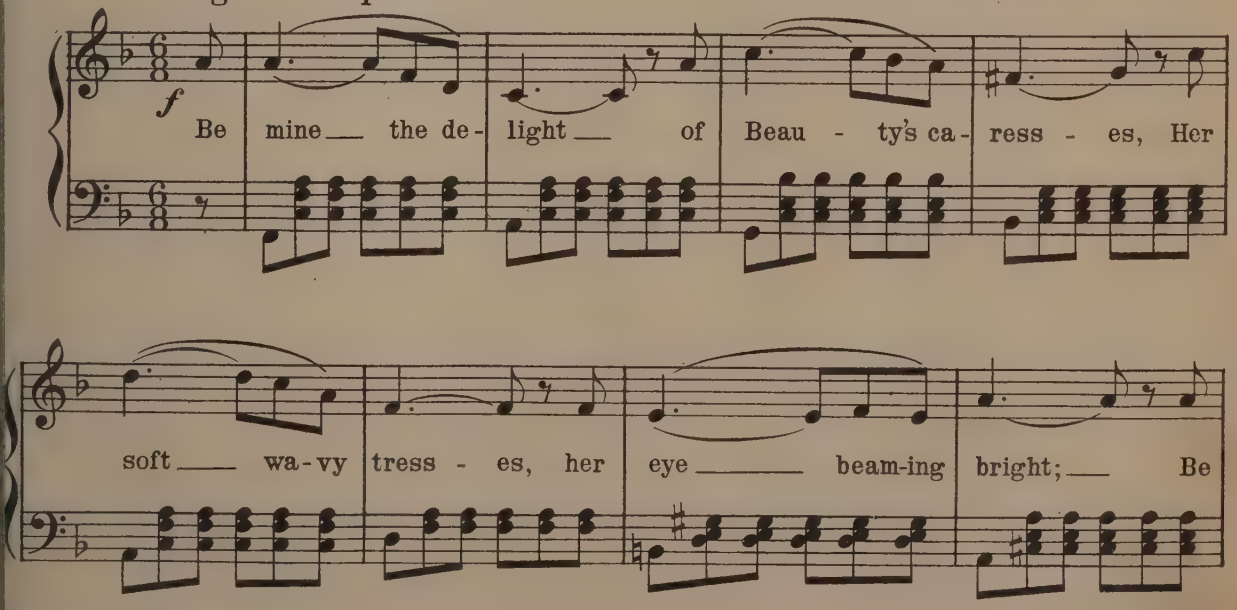


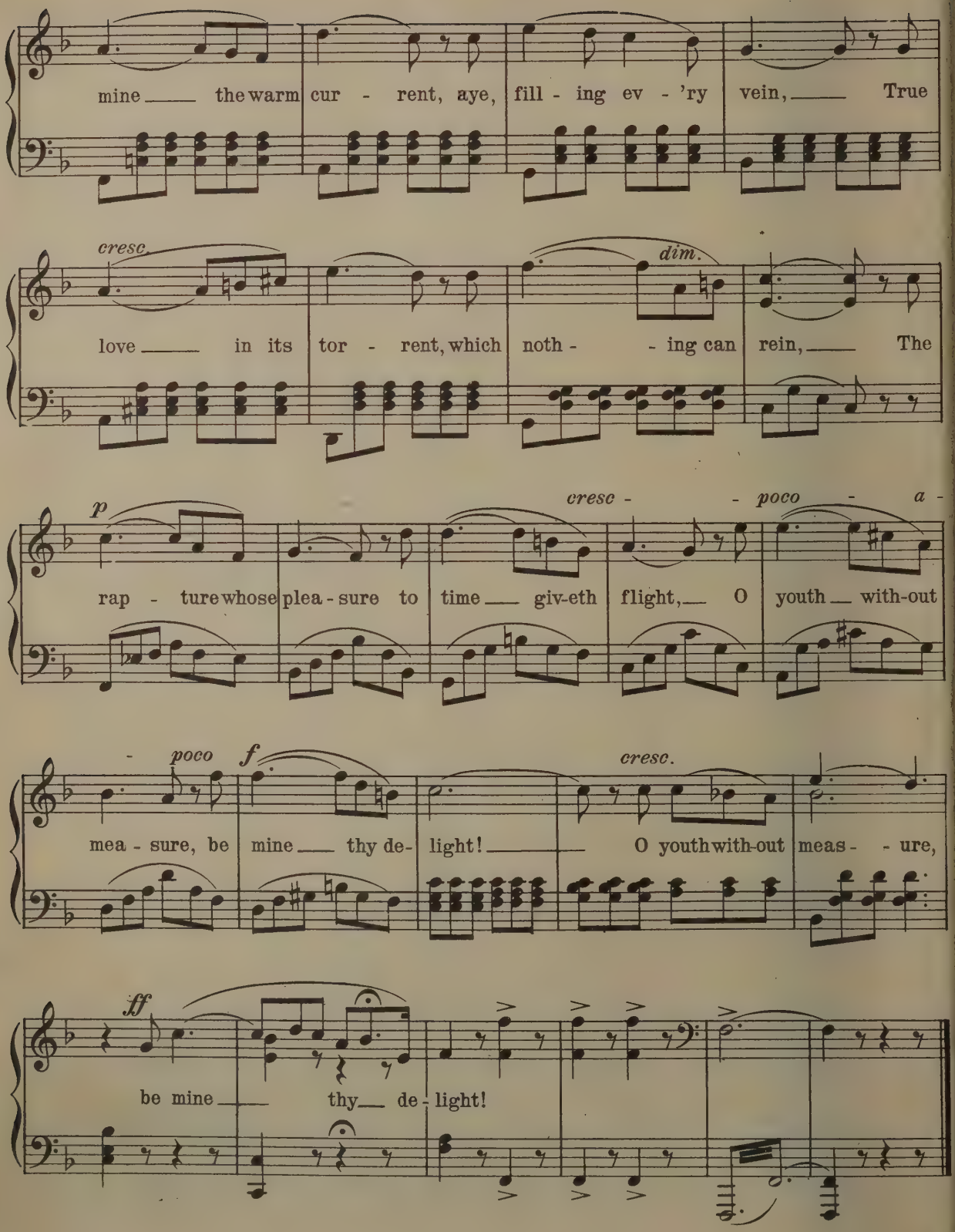
After gazing upon the vision of Marguerite, Faust signs away his soul to the Evil One, and as he drinks a potion given him by Mephistopheles, he is transformed into a young and handsome gallant, after which they both join in singing the following spirited duet

Be Mine The Delight

Allegro Con Spirito

Sung by Faust and Mephistopheles

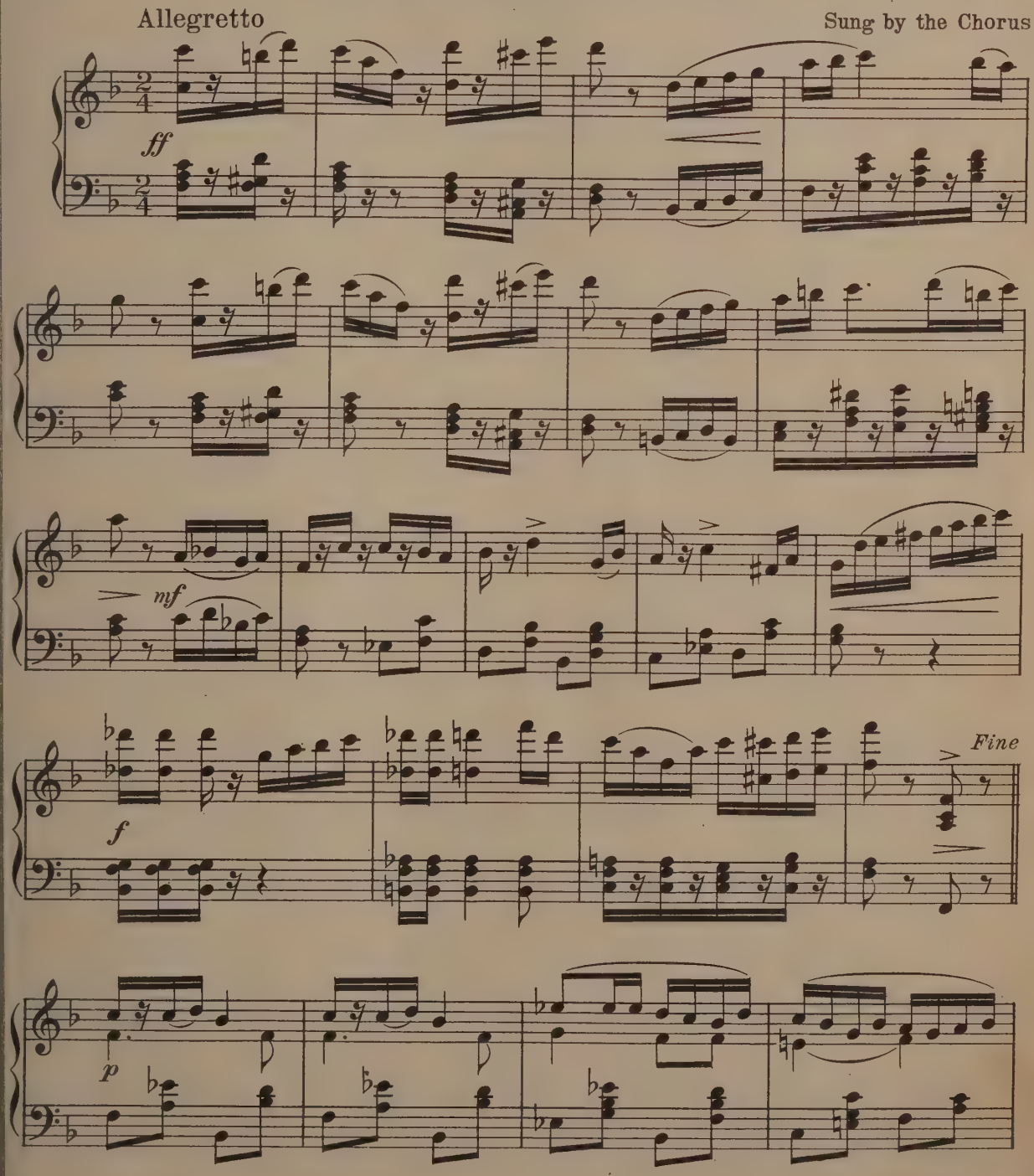


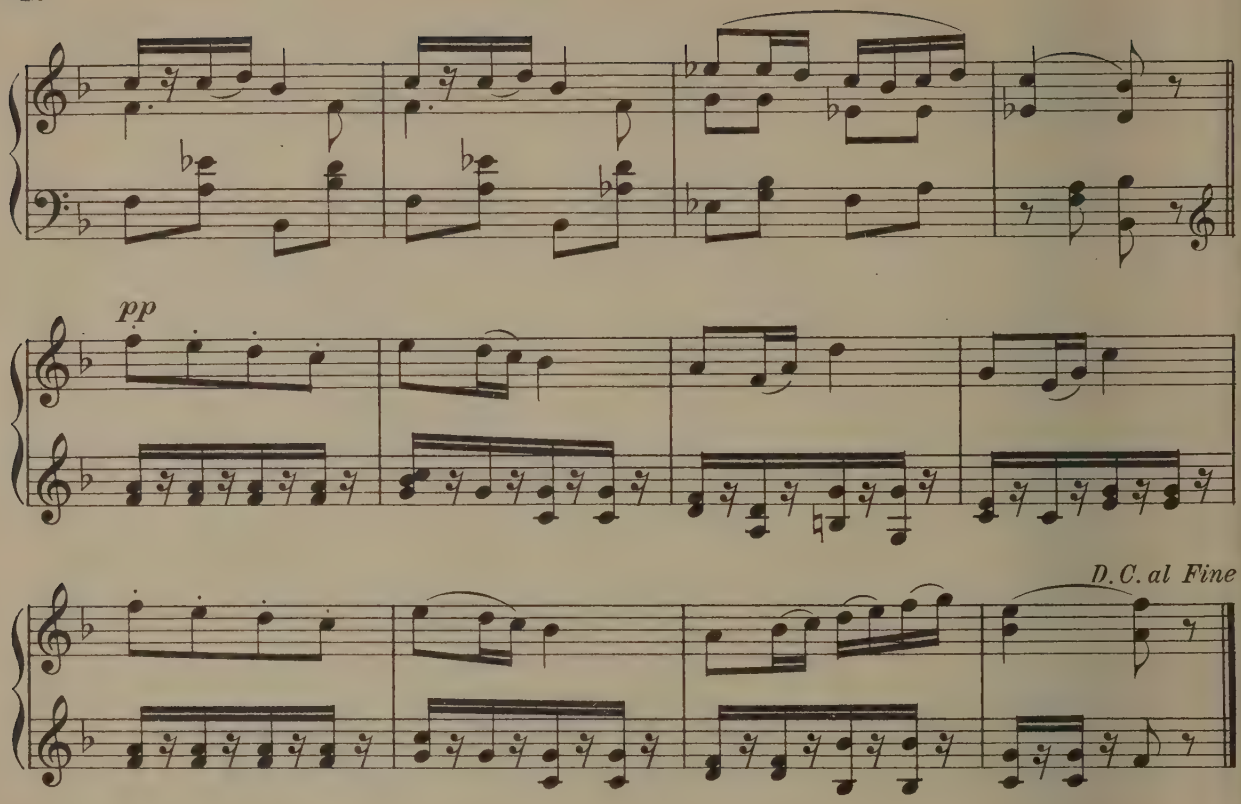

mine the warm cur - rent, aye, fill - ing ev - 'ry vein, True
cresc.
dim.
love in its tor - rent, which noth - - ing can rein, The
p
cresc - - poco - a -
rap - ture whose plea - sure to time giv-eth flight, O youth with-out
- poco f
cresc.
mea - sure, be mine thy de- light! O youth with-out meas - - ure,
ff
be mine thy de - light!

ACT II

The scene is laid near an inn at the city gates, and a country fair is in progress, Wagner, (the student) as well as his fellow-students, the citizens, soldiers, maidens and matrons are enjoying themselves singing the following gay chorus entitled

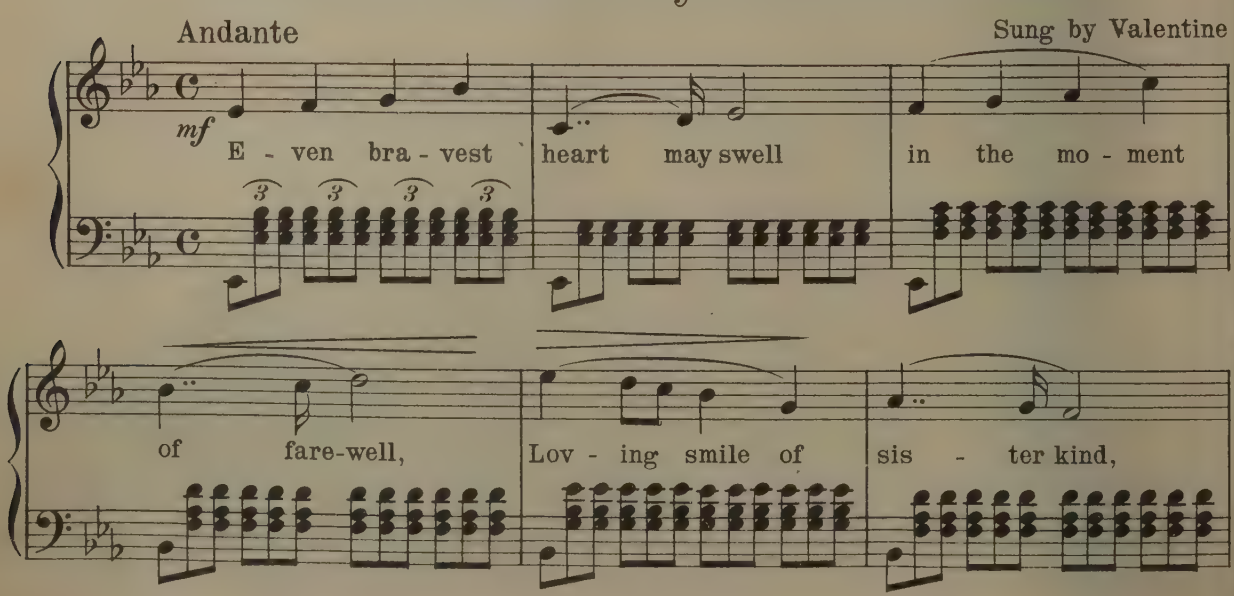
La Kermesse (The Fair)

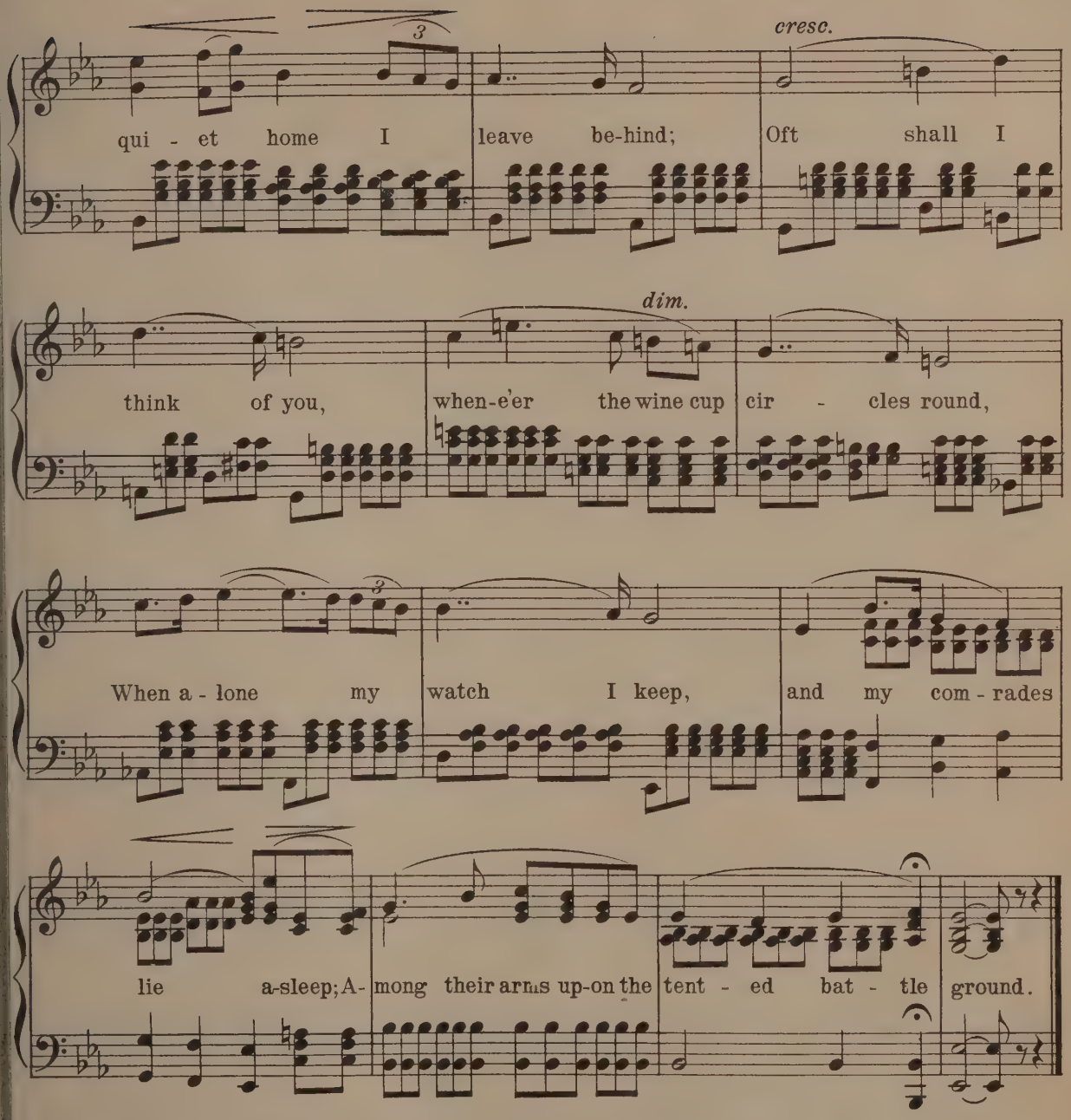




Valentine, Marguerite's brother enters, holding in his hand a small silver medal she has given him to carry away on the battle-field to which he is bound. He expresses fears for his sister's welfare to both Wagner and to Seibel, her devoted lover, and when they promise faithfully to guard her, he sings the following touching song

Even Bravest Heart May Swell (Dio Possente)





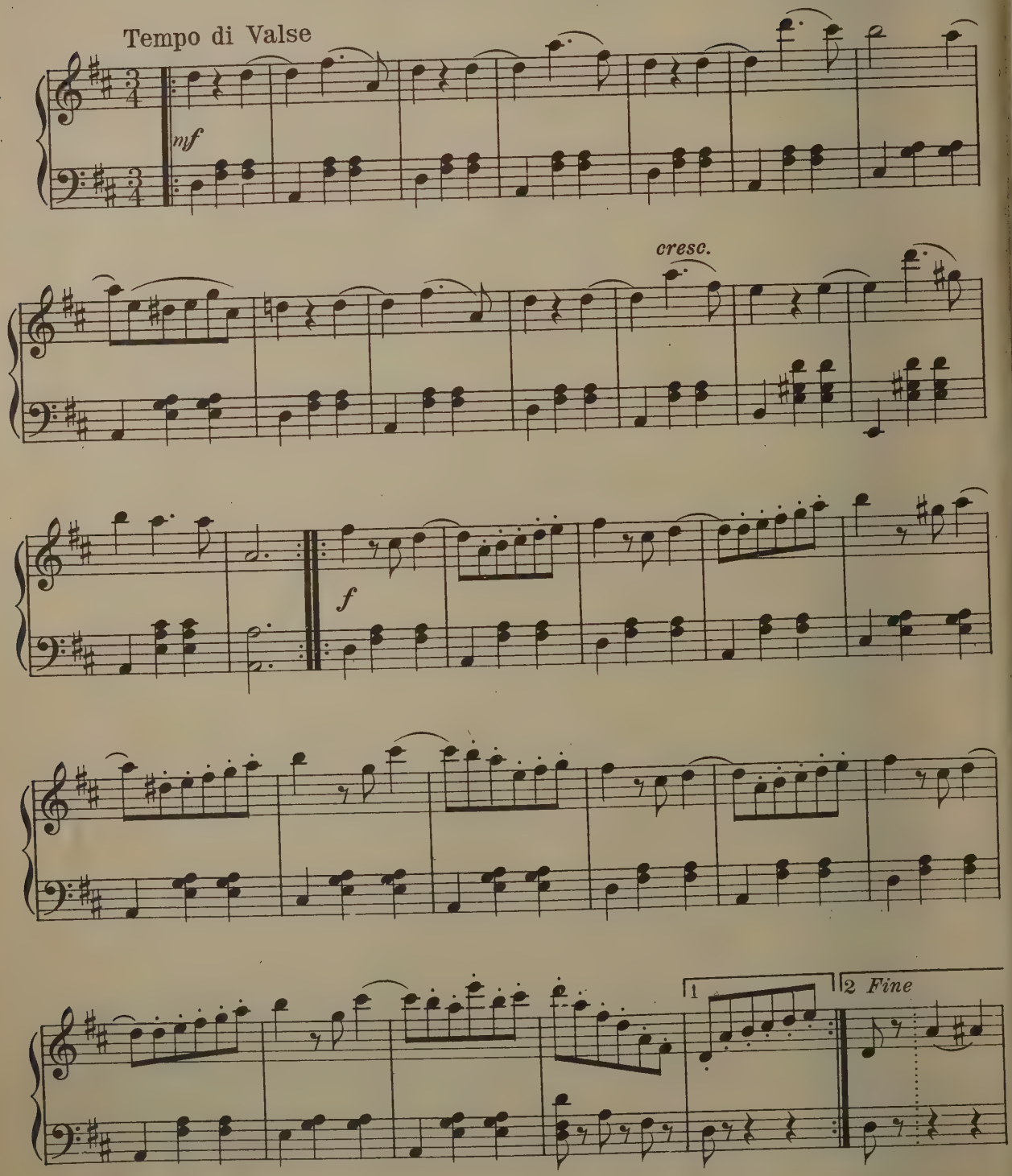
Once more the joyous strains of the Kermesse fill the air, and just as Wagner starts to sing an exceedingly comical song about a rat who lived in a hogshead, Mephistopheles interrupts the merry gathering by suddenly appearing and singing the satiric "Song of the Golden Calf."

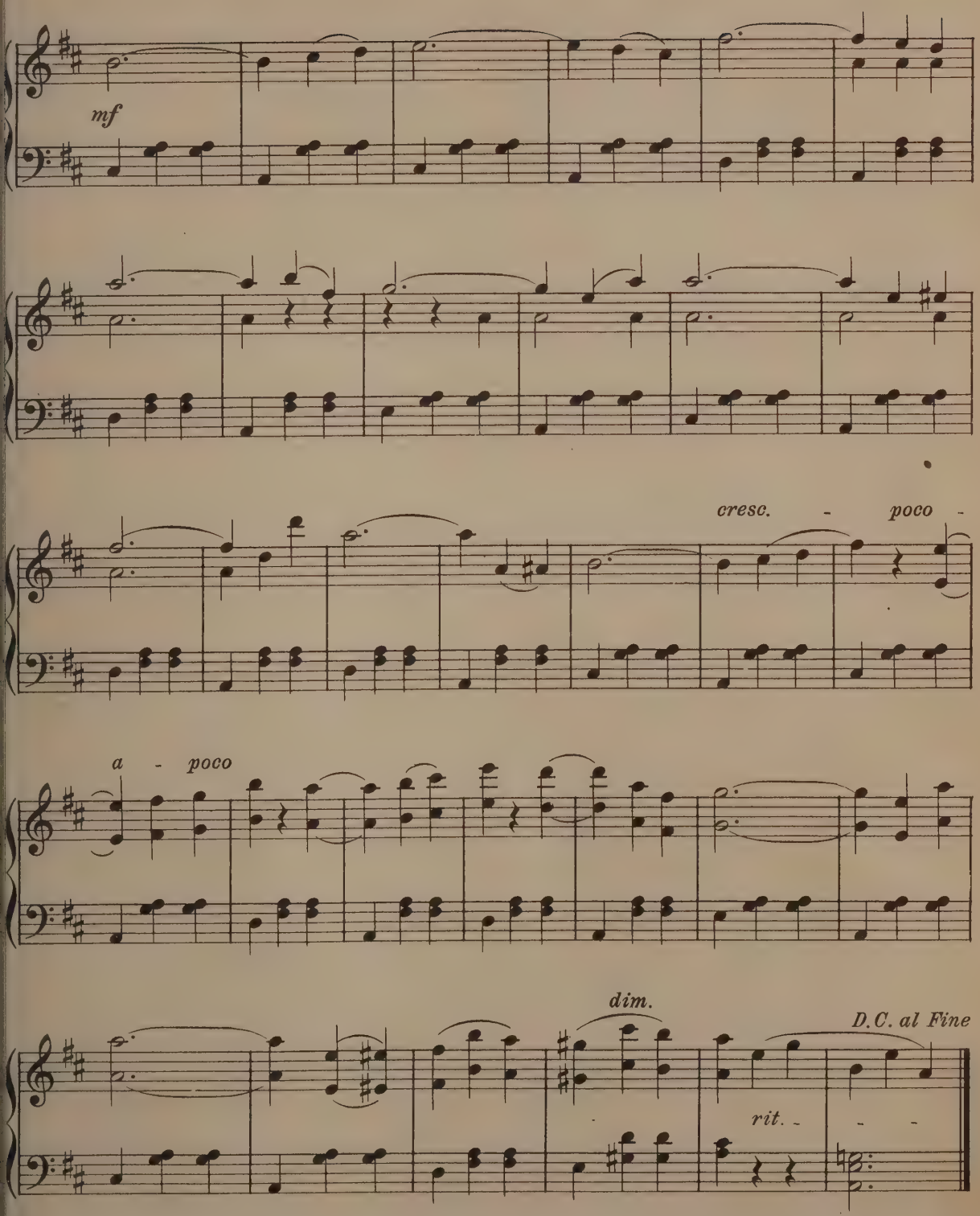
After this extraordinary song, which excites the displeasure of the assembled people, the daring Mephistopheles goes still farther by inviting the people to drink of a magic wine which he causes to flow from a wooden cask used as a sign of the inn. When they are about to drink he mockingly proposes the health of Marguerite, an insult which is deeply resented by her brother Valentine, who crosses swords with Mephistopheles only to have his broken in two. Mephistopheles then disappears, after drawing a magic circle around himself and bidding the people a sarcastic adieu. After the good humor of the people is

restored, they all join in singing the melodious

Waltz Chorus

Sung by the Chorus



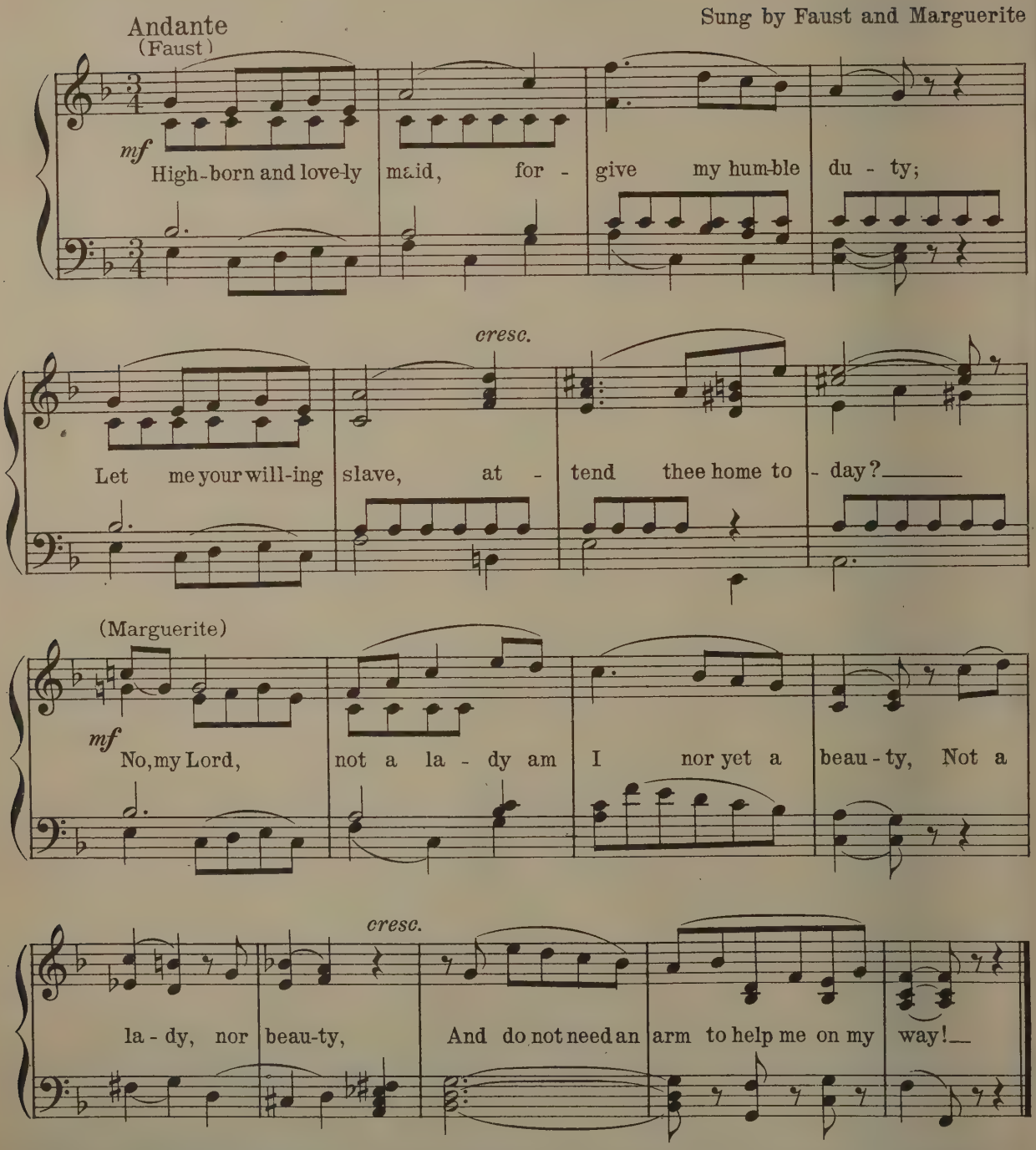


In the midst of this waltz revel, Faust meets Marguerite face to face for the first time, and bowing low,

asks the honor of accompanying her home:

The Greeting

Sung by Faust and Marguerite



Faust, who is really deeply in love at first sight with Marguerite, is much crestfallen at her gentle but nevertheless determined refusal of his attentions, and he repairs in a most despairing mood to Mephistopheles, who scornfully tells him that he doesn't know how to make love, but that he (Mephistopheles) will have to show him. The curtain descends on the gay and festive strains of the "Waltz Chorus."

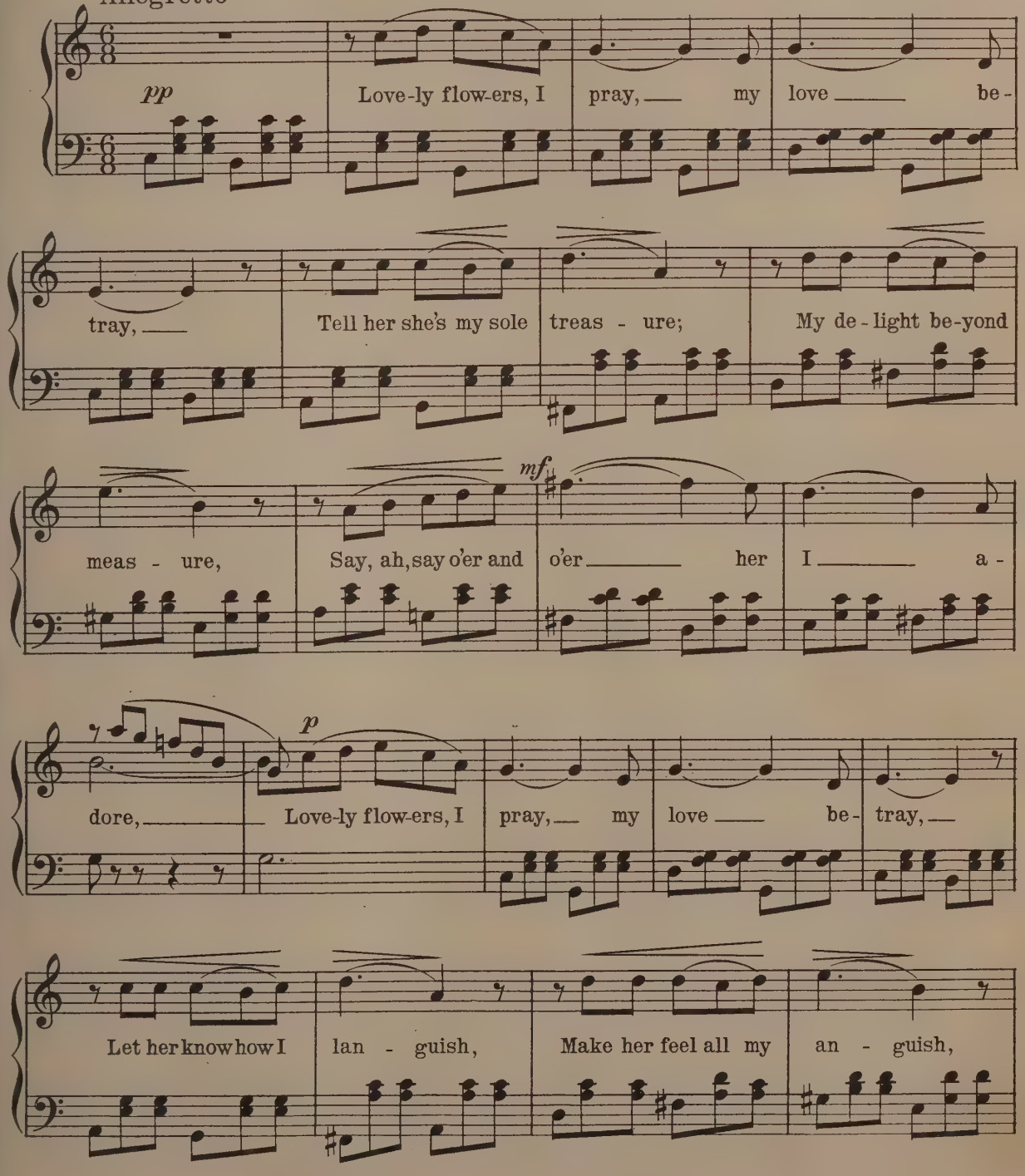
ACT III

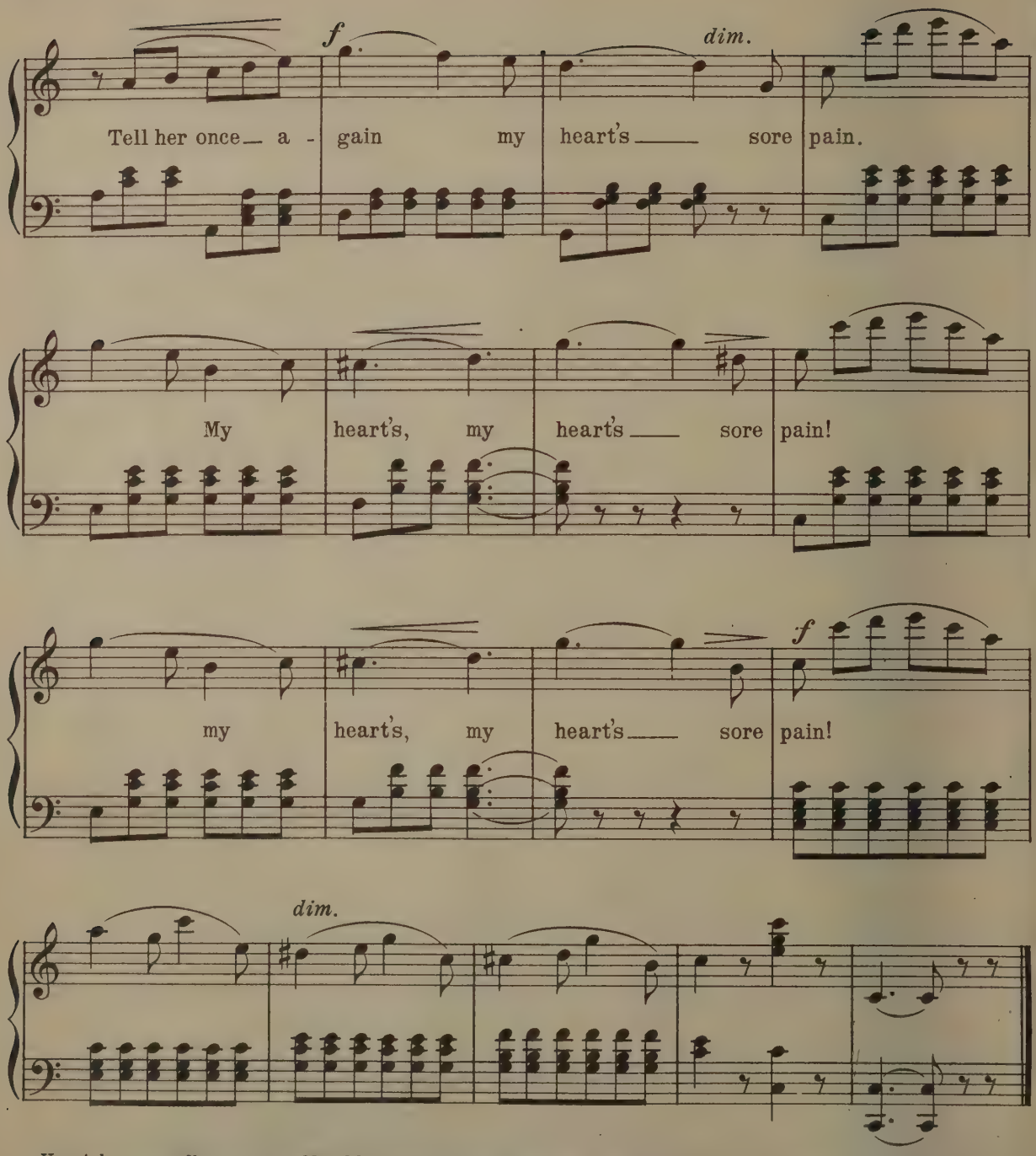
The scene is laid in the garden of Marguerite's home. Siebel, her fond adorer enters, and as he pauses near a group of lilies, he sings the ever delightful

Lovely Flowers I Pray

Allegretto

Sung by Siebel

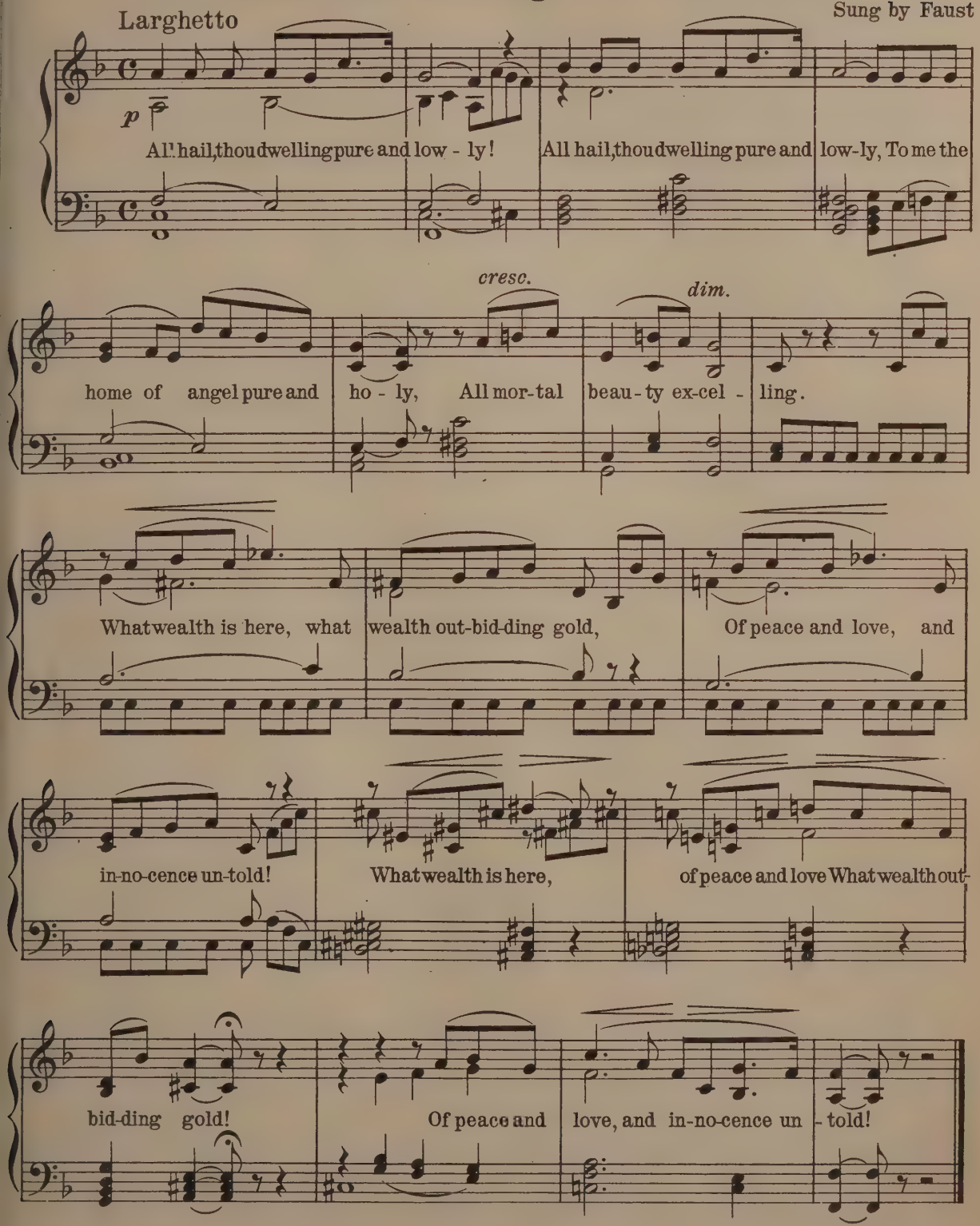




He picks some flowers to offer Marguerite, and finds that they wither in his hands. Believing that the Evil One has enchanted him, he dips his hands in a fount of holy water, and upon plucking the flowers a-gain, he finds that the spell is broken, Leaving a beautiful bouquet at the door of Marguerite's home, he goes away. In the meantime Mephistopheles and Faust arrive, and when the former sees the bouquet which Siebel has left, he disappears to bring something which he believes will attract her far more. Faust, who is deep-ly moved upon beholding for the first time the home of his beloved, gazes reflectively at the house and

All Hail, Thou Dwelling Pure And Lowly!

Sung by Faust

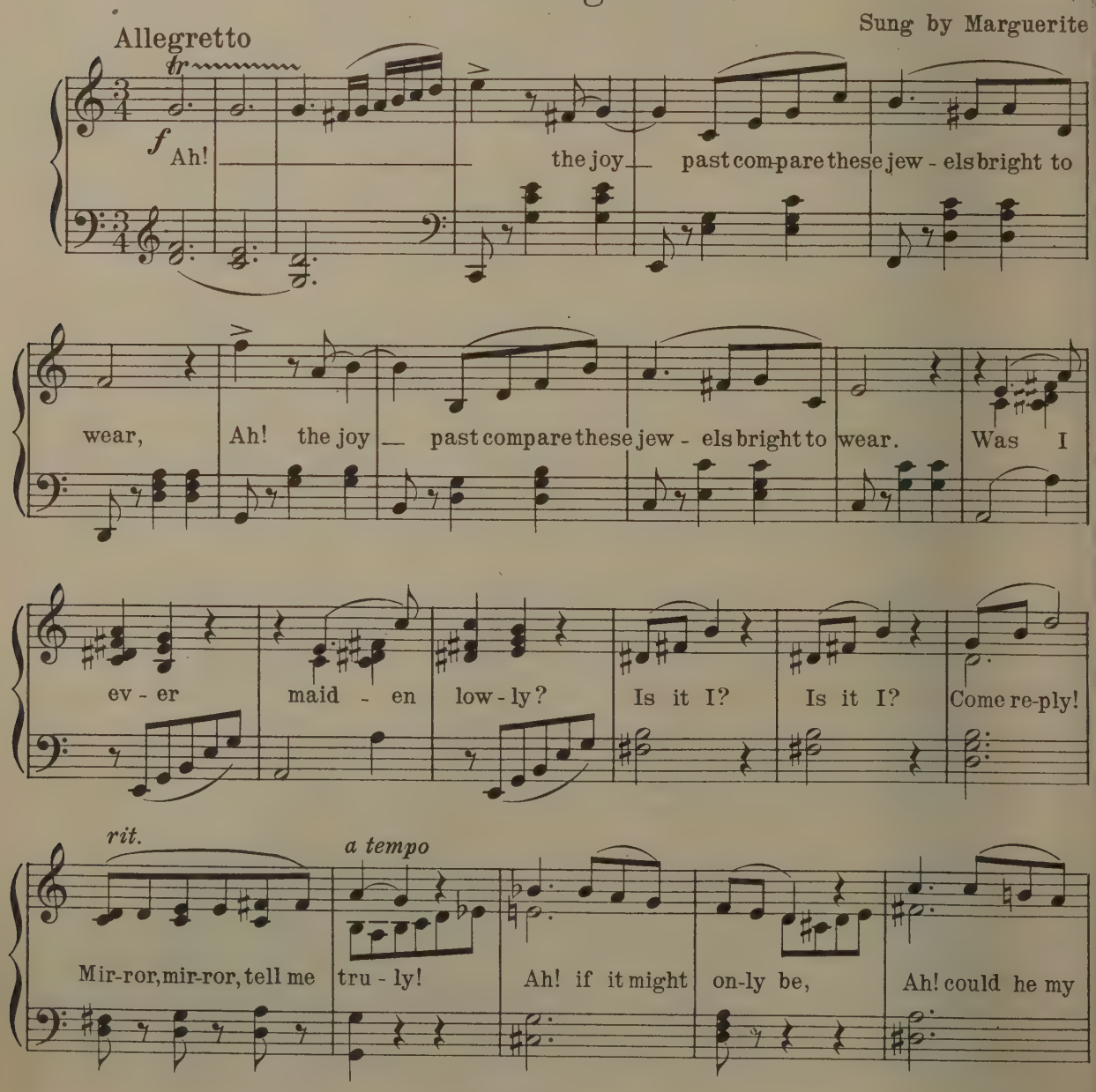


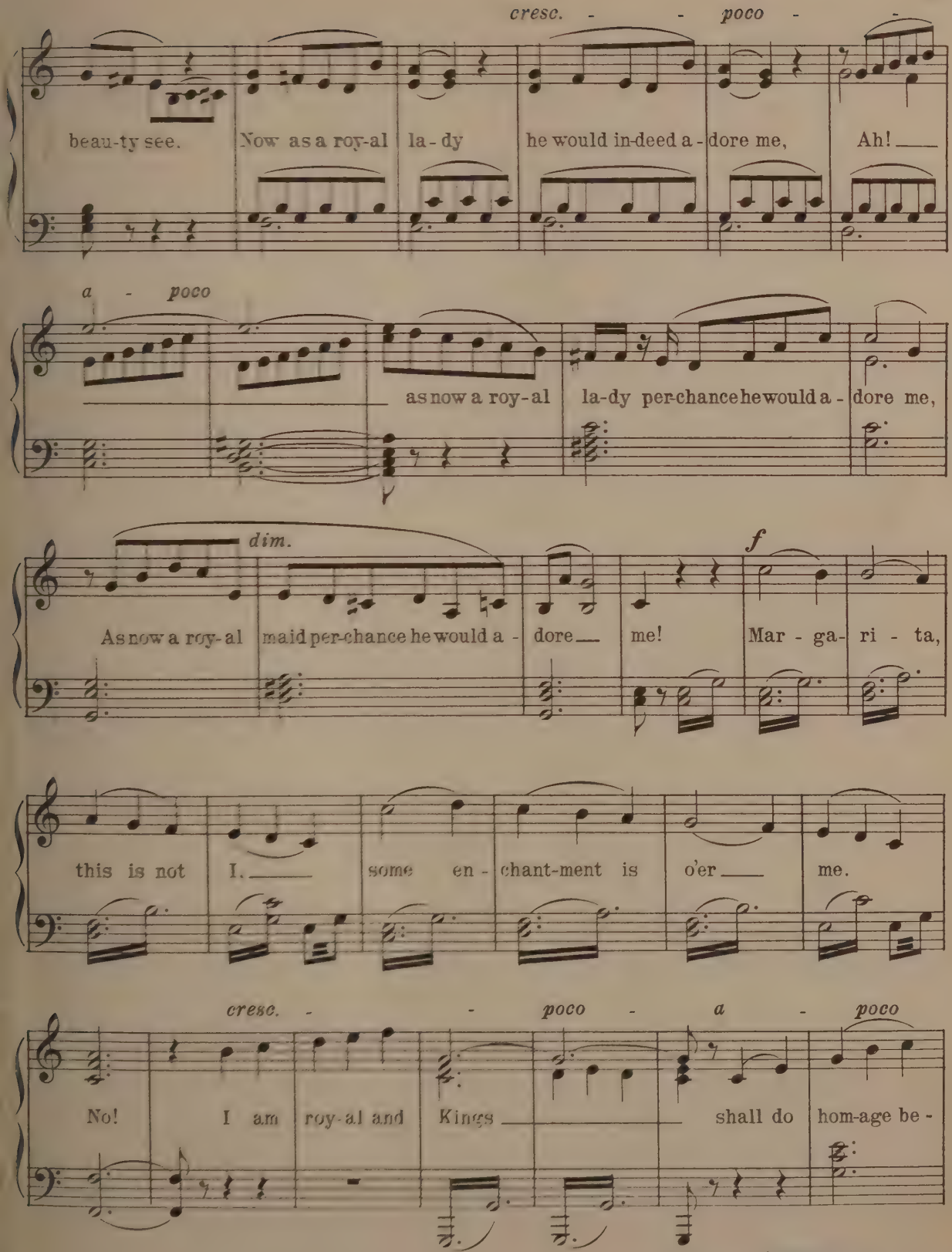
Mephistopheles returns, bringing with him a casket of beautiful gems which he places on the threshold of Marguerite's home beside the bouquet of flowers which Siebel has left there. He then withdraws, taking Faust with him, and Marguerite enters and sits down at her spinning wheel, thinking all the while of the handsome cavalier as she sings the plaintive song about "The King of Thulé."

Suddenly she sees the bouquet of flowers, and is musing over Siebel's fond devotion when her eyes light upon the casket of gems. She picks up the casket, and in opening it, lets the bouquet fall, amazed at the magnificent display of costly jewelry which greets her eyes. Finally she summons up courage to place some of the beautiful ear-rings, bracelets and necklaces about her as she gazes in the mirror, singing as she admires herself the song of which the finale is given herewith:

Jewel Song (Finale)

Sung by Marguerite





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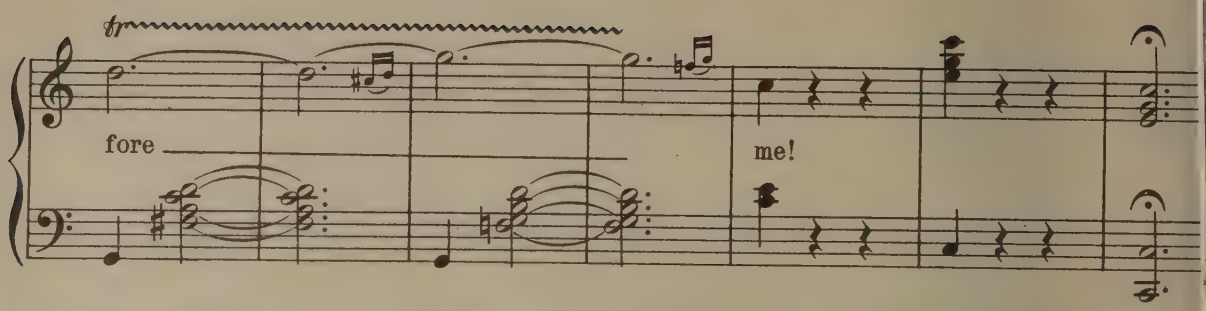
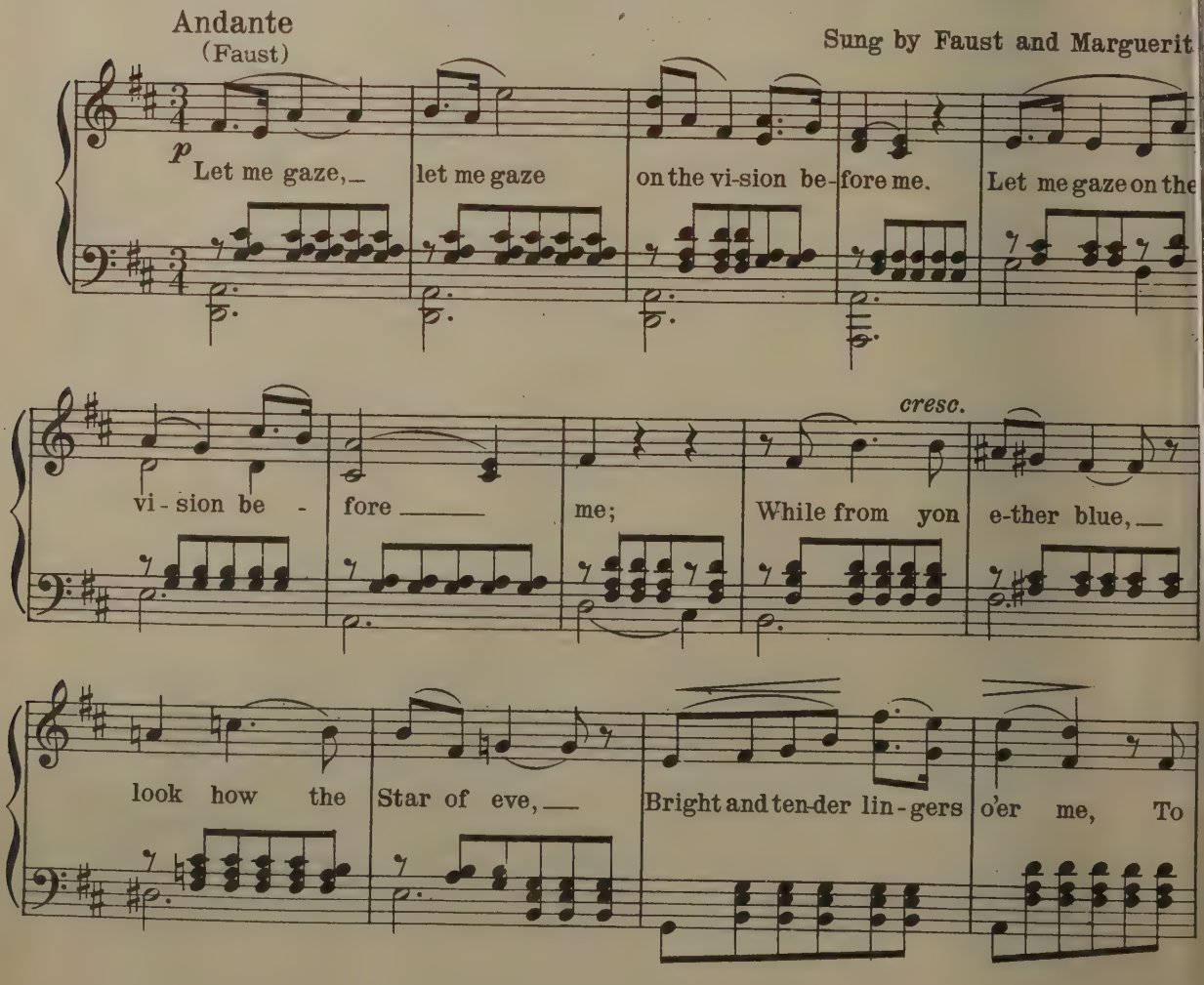
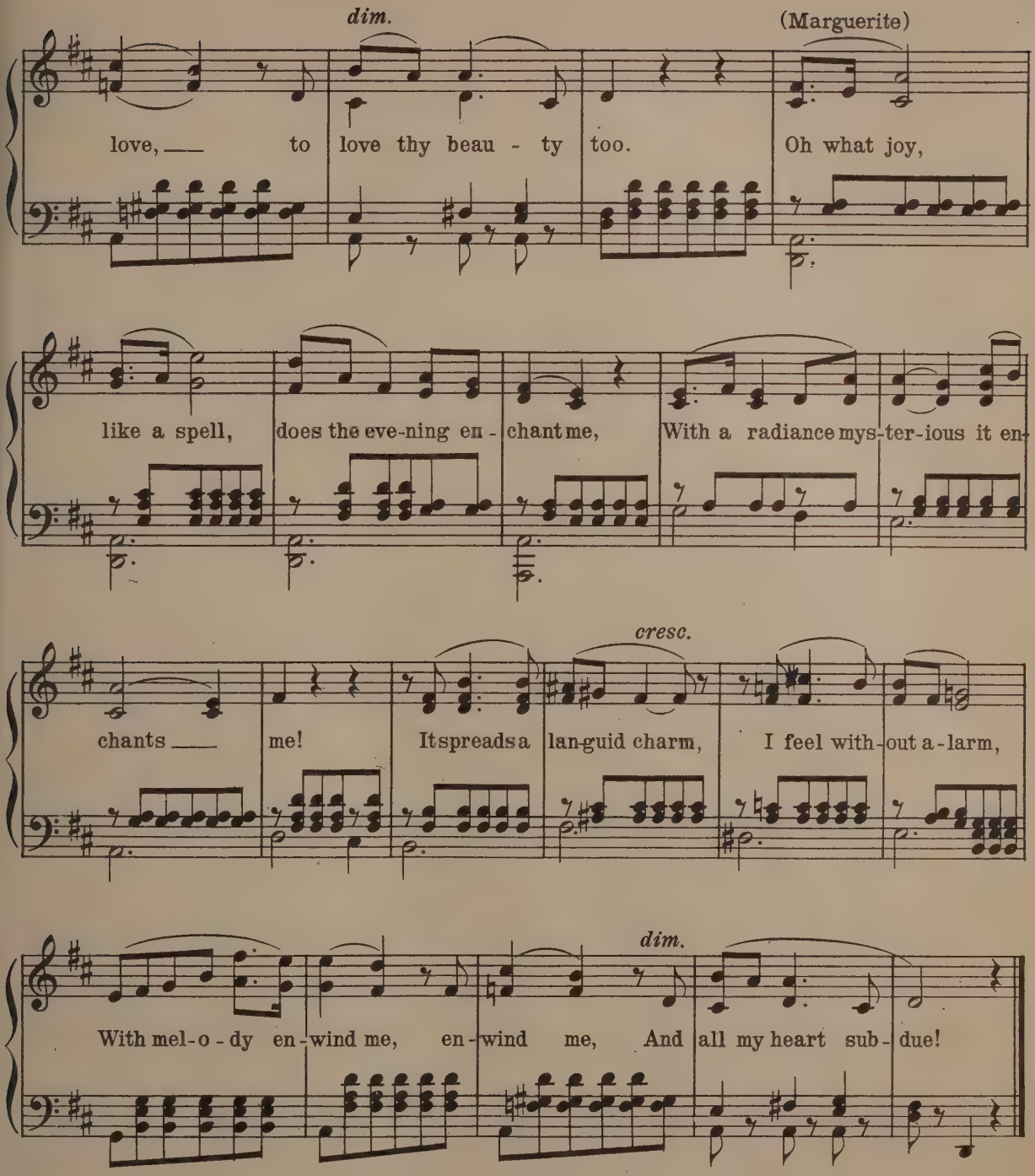
LA GRANDE, ORE. 97850



As Marguerite admires herself, her friend Martha, a married lady of somewhat flighty temperame comes in, and seeing the jewels, is immediately of the opinion that they are the gift of some great lo who has fallen deeply in love with the beautiful country girl. Mephistopheles and Faust then come in t gether, and on the pretence that Martha's husband is dead, Mephistopheles draws her to one side, enabli Faust to shower his attentions on Marguerite and to discover that she is already deeply in love with him In her innocence she confides to him her feeling of utter desolation and loneliness at separation from h brother Valentine, her only living relative, and as the hour grows late, they sing together the beautif duet

Let Me Gaze On The Vision Before Me



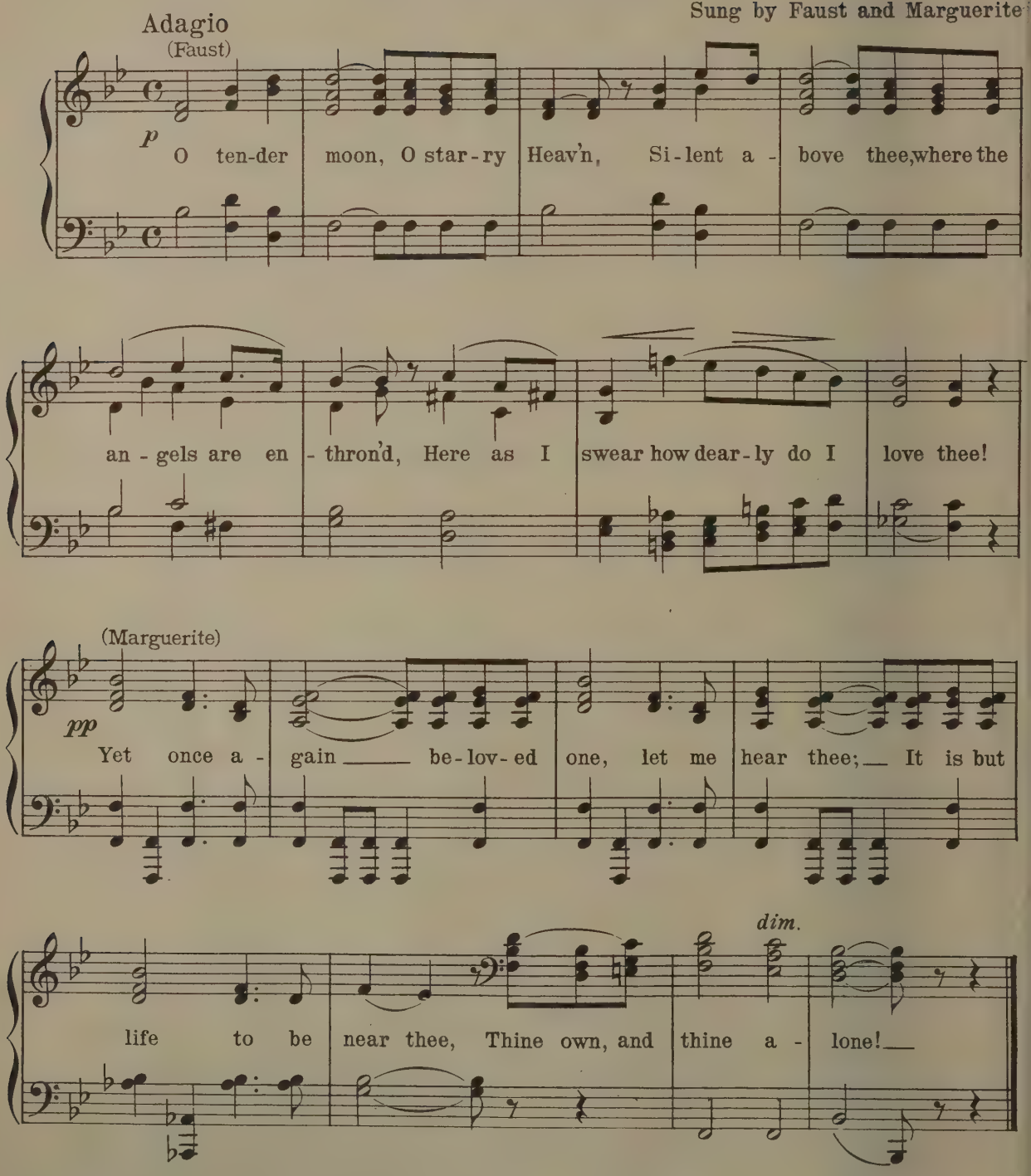


By this time, both Marguerite and Faust are thoroughly convinced that their mutual love is a gift of Heaven, and as they part to meet again on the morrow, they both sing once again the beautiful melody which is first heard in Act. I as the "Vision of Marguerite" but now becoming a divinely beautiful parting

song entitled

O Tender Moon

Sung by Faust and Marguerite

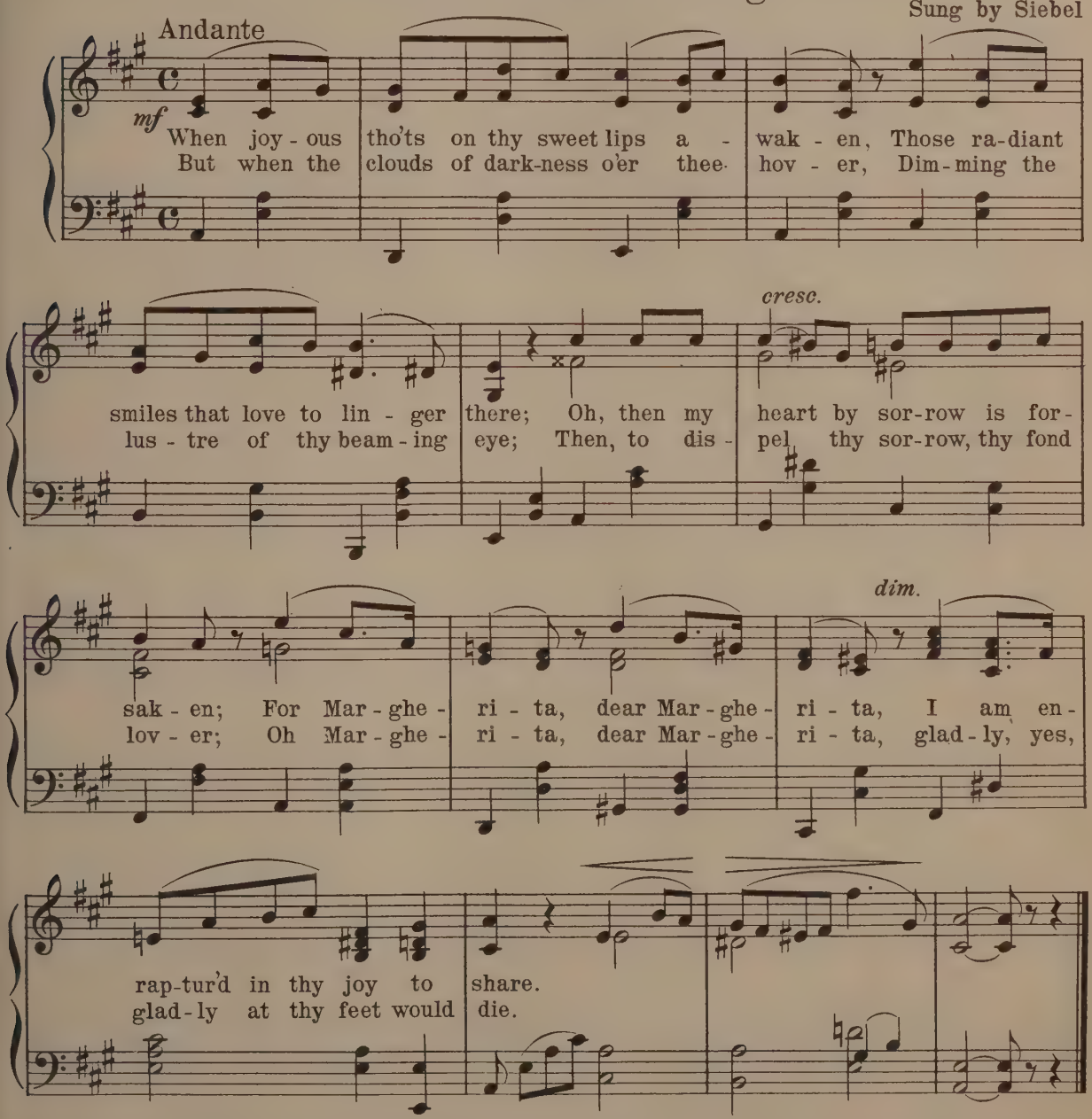


Knowing that Faust will eventually desert Marguerite, Mephistopheles is much pleased with the progress of his plan to secure the soul of Marguerite as well as Faust in the next world, and as the curtain descends on their tender love scene, he utters a mocking "Ha! Ha!"

ACT IV

The opening of this act sees the evil plans of Mephistopheles carried into execution. Marguerite has succumbed to the wiles of Faust who has deserted her, and she is seated in her chamber, jeered at and mocked at by the people, the only friend left her being Siebel– ever constant and loving – who seeks to comfort her in the beautiful song

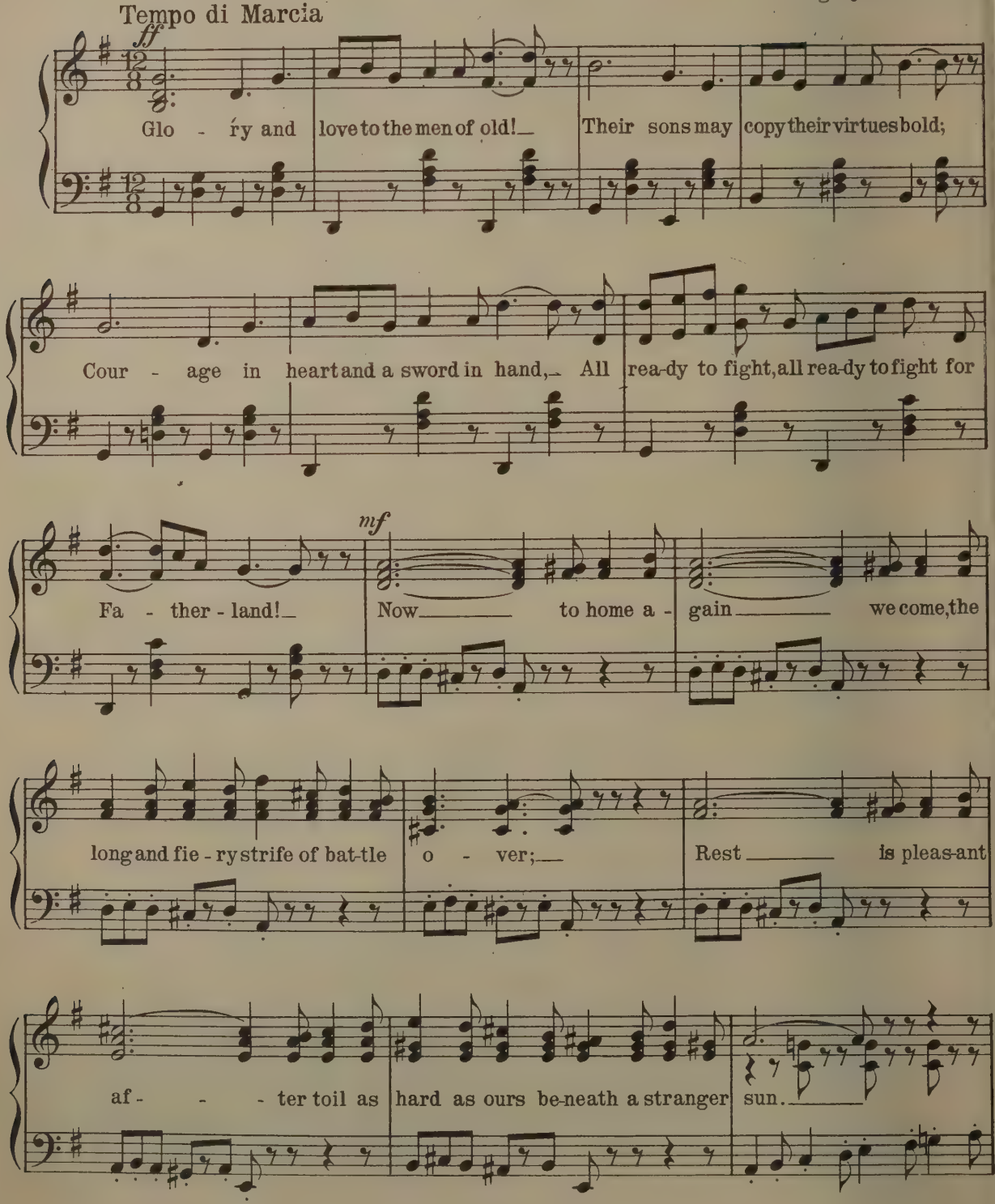
When All Was Young

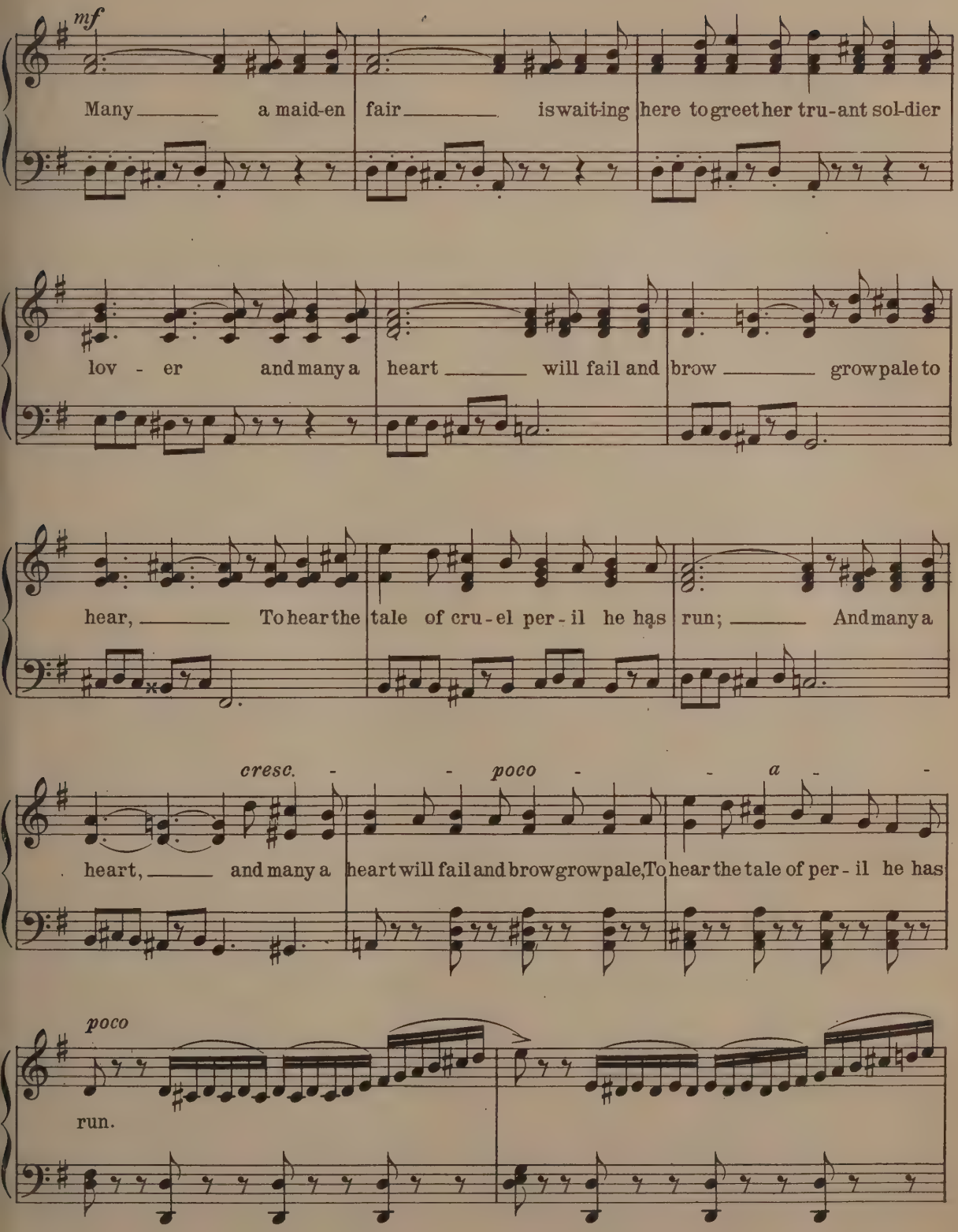
Sung by Siebel

After expressing her gratitude to Siebel for his faithful devotion, Marguerite seeks consolation at the church, but even into this holy place she is followed by Mephistopheles and his band of demons, mingling their curses with the songs of the religious choir. In the meantime Siebel meets Valentine returning with

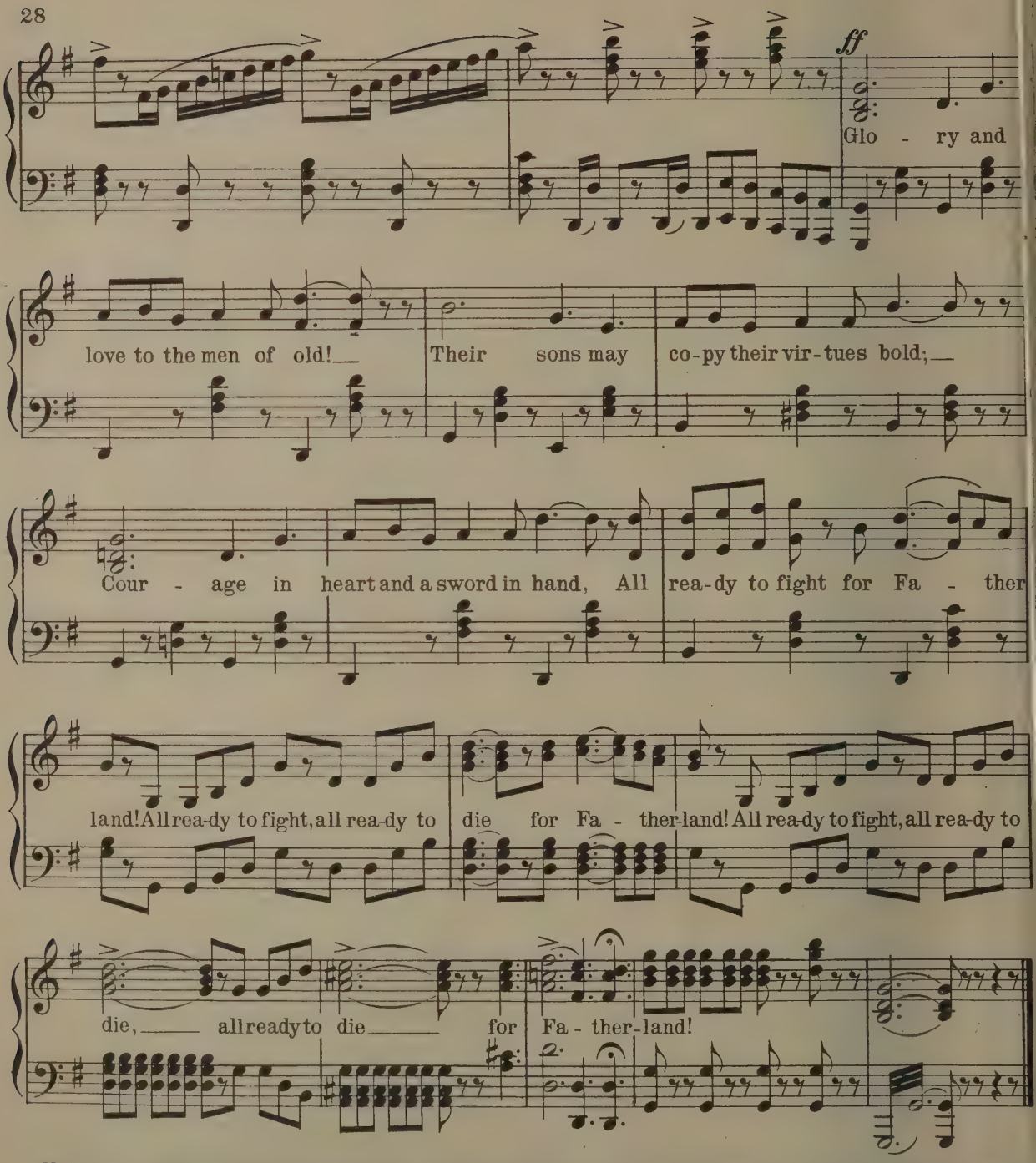
his fellow soldiers from a victorious war, singing the spirited

Soldiers' Chorus

Sung by the Chorus




mf
Many a maid-en fair is wait-ing here to greet her tru-ant sol-dier
lov - er and many a heart will fail and brow grow pale to
hear, To hear the tale of cru-el per-il he has run; And many a
cresc. poco a
heart, and many a heart will fail and brow grow pale, To hear the tale of per-il he has
poco
run.

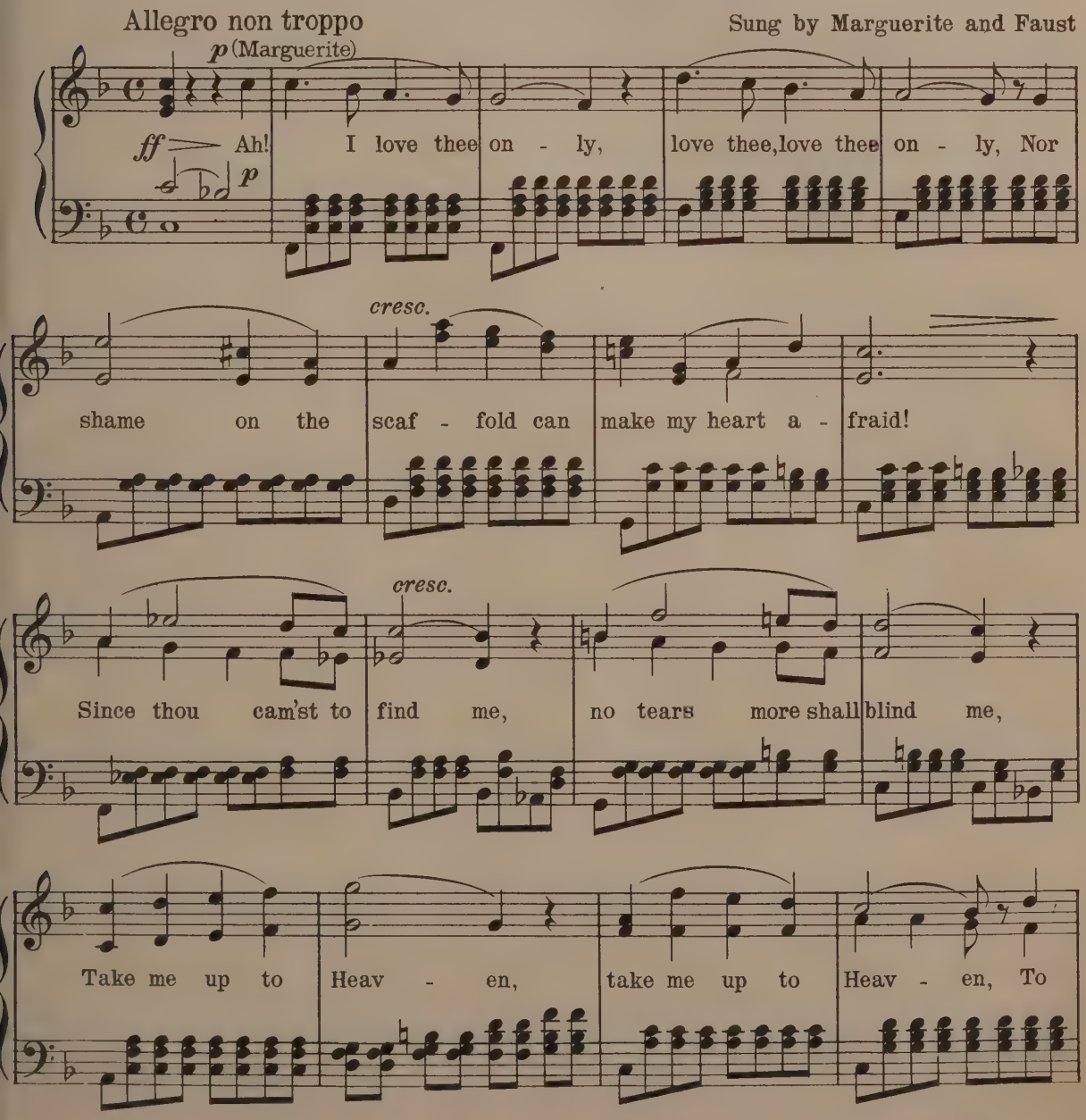


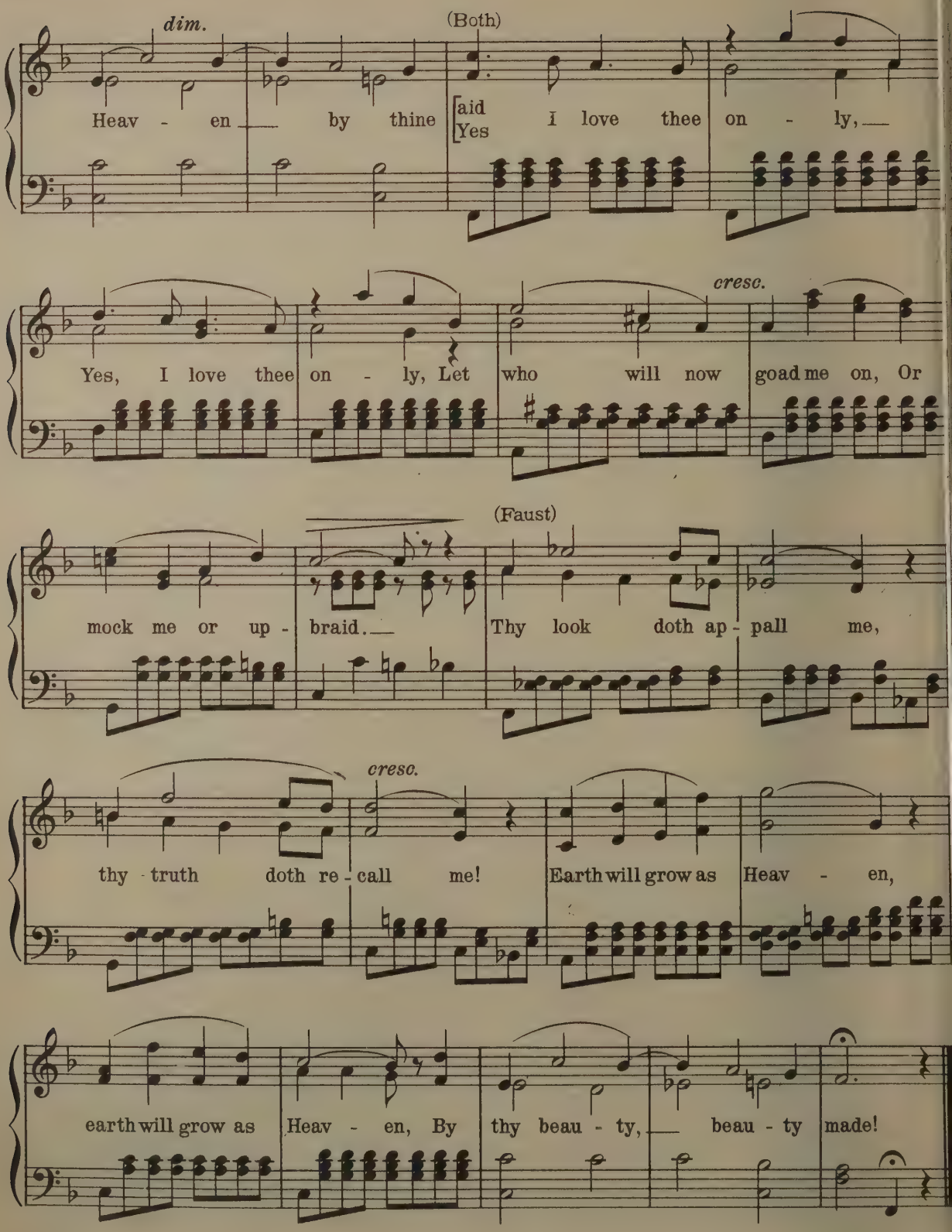
Valentine eagerly asks Siebel for news of Marguerite, and is overwhelmed with dismay when he reads the story of her disgrace in Seibel's evasive answers. He rushes at once to his home, only to find Mephistopheles, who has dragged Faust once again to the scene of ruin which he has wrought, singing an insulting serenade to Marguerite, accompanying himself on the guitar. Maddened with anger, Valentine runs his sword through the guitar and attacks both Faust and Mephistopheles, the result being that the power of the Evil One prevails, and Valentine is mortally wounded, whereupon both Faust and Mephistopheles hasten away. The noise of the combat brings Marguerite from the house, and in a dramatic close to the act, Valentine, unaware of the fact that his sister is the innocent victim of a Satanic power, curses Marguerite as he expires.

ACT V

The scene in the last act is laid in a prison in which Marguerite has been cast for having killed her child in a moment of mad despair. She lays asleep as Faust, attended always by the fiendish Mephistopheles, enters with the purpose of rescuing her from the scaffold to which she is condemned, the plan of the Evil One being to secure Marguerite's soul as well as that of Faust by preventing her from expiating her crime by suffering the penalty of death for it. The jailer has been drugged and is sleeping soundly as Faust rouses Marguerite. Her many troubles have unsettled the unfortunate girl's mind and when she sees Faust once again beside her, she imagines that everything is but an evil dream and sings with him the touching duet

Ah! I Love Thee Only

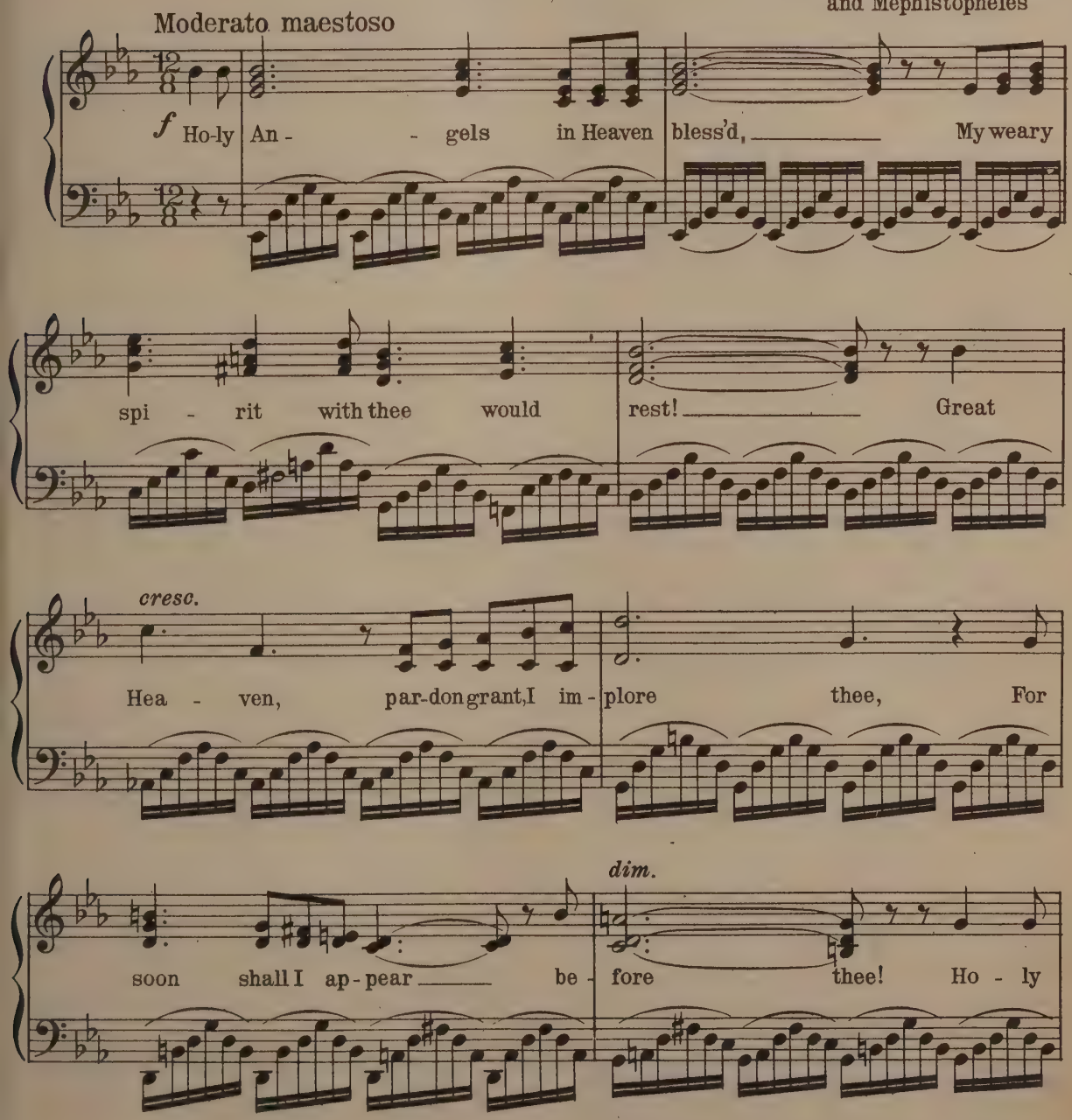


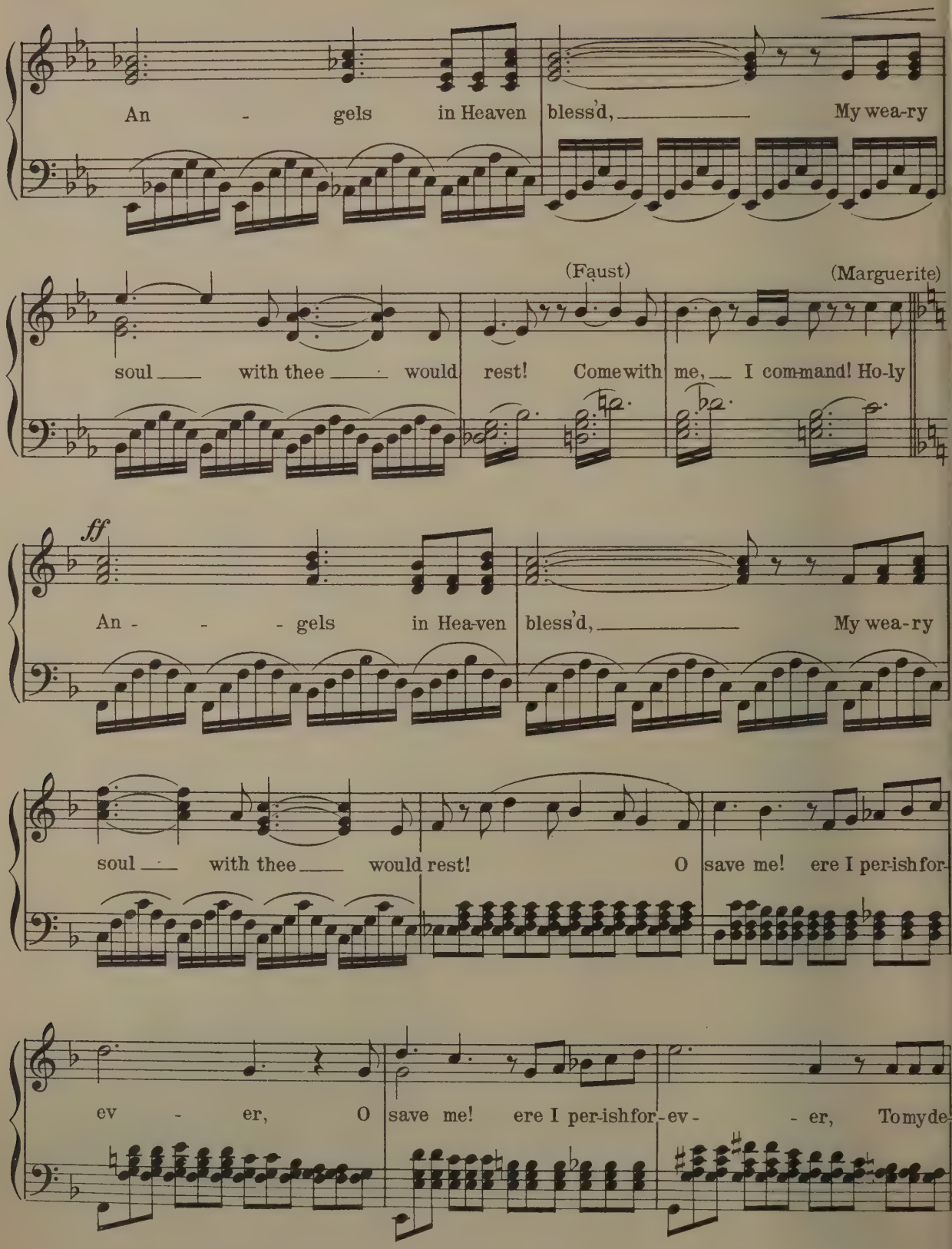

dim.
(Both)
Heav - en by thine aid
Yes I love thee on - ly,
Yes, I love thee on - ly, Let who will now
cresc.
goad me on, Or
(Faust)
mock me or up - braid.
Thy look doth ap - pall me,
cresc.
thy truth doth re - call me!
Earth will grow as Heav - en,
earth will grow as Heav - en, By thy beau - ty, beau - ty made!

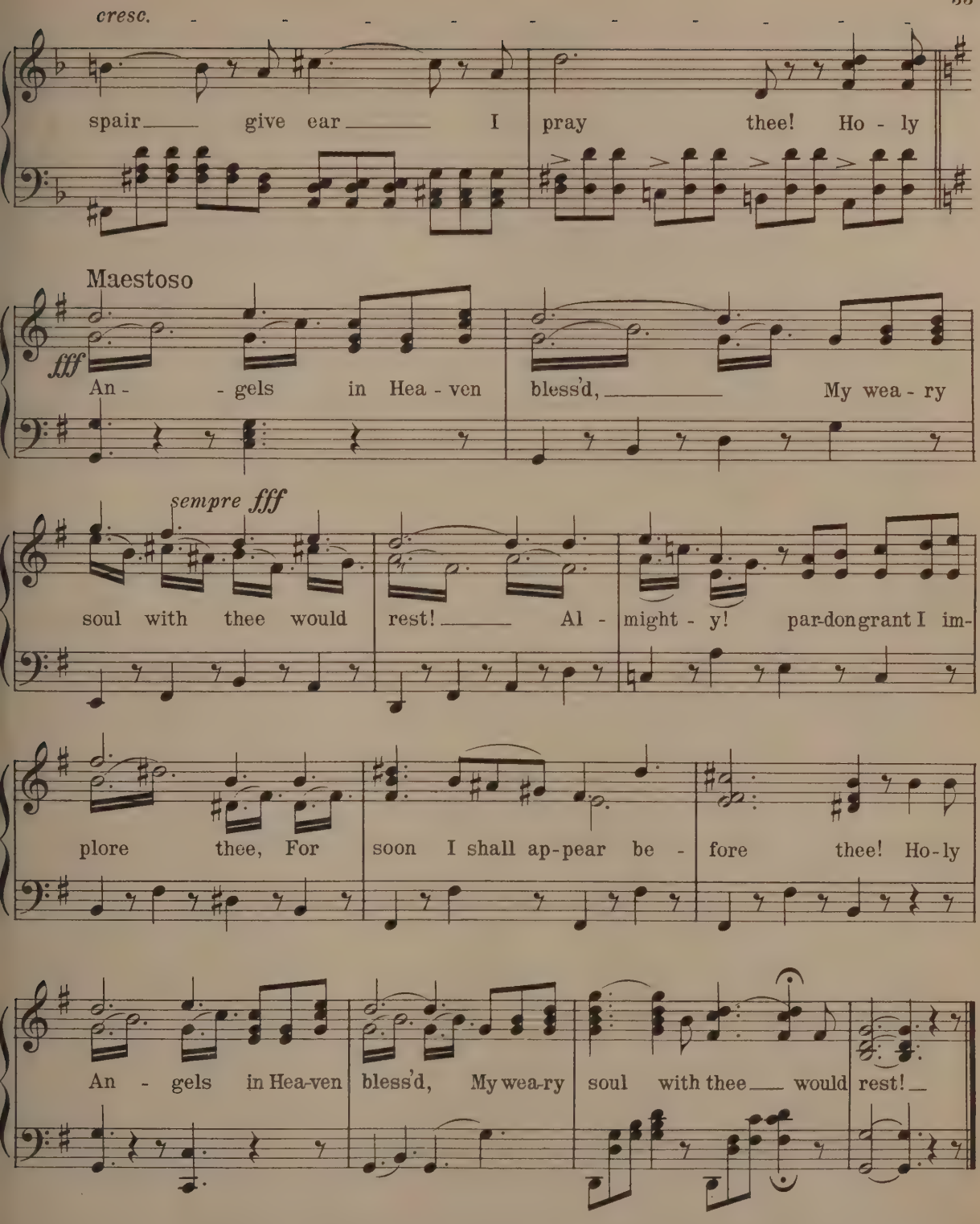
Once again her disordered imagination recalls the scene of their first meeting and the incidents of their brief but happy love-making. In vain Faust urges her to fly with him- but filled with sweet reminiscences she cannot grasp his plan until finally she sees standing back of Faust the foreboding figure of his Satanic Majesty, and leaping with one tremendous bound the gulf of comprehension, she realizes that the Evil One is the source of all her misfortunes. With a dispairing cry, she throws herself upon her knees, and appeals to the mercy of the Almighty in the magnificently inspiring

Holy Angels

Sung by Marguerite, Faust and Mephistopheles



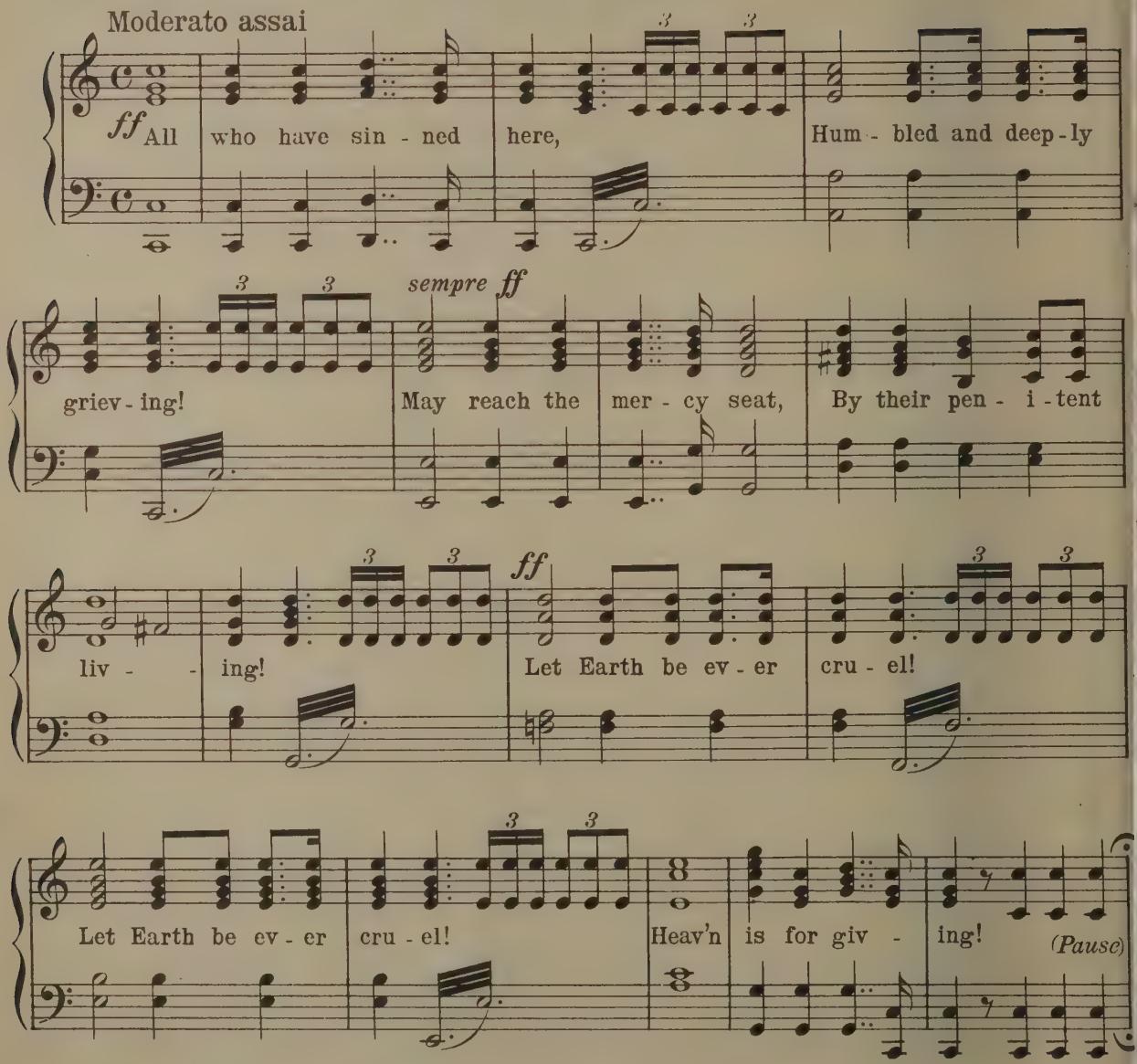

An - gels in Heaven bless'd, My wea-ry
(Faust)
(Marguerite)
soul with thee would rest! Come with me, I com-mand! Ho-ly
ff
An - - - gels in Hea-ven bless'd, My wea-ry
soul with thee would rest! O save me! ere I per-ish for-
ev - er, O save me! ere I per-ish for-ev - - er, To my de-



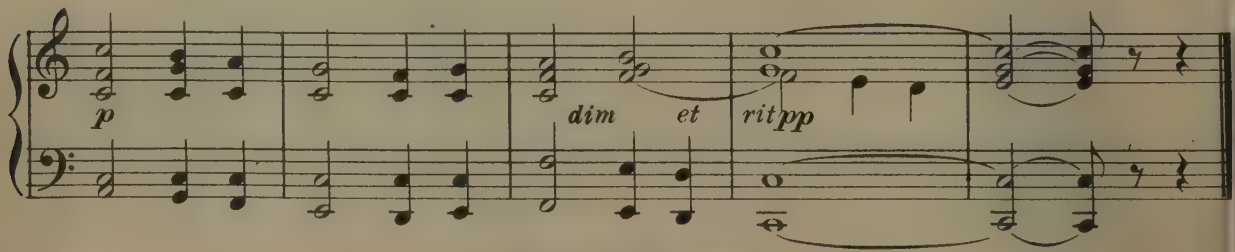
The effort of this appeal results in Marguerite's strength giving way, and as she dies, Mephistopheles pronounces her damned, but a voice from the throne of the Almighty proclaims her pardoned and the celes-

tial choir chants the glorious

Easter Hymn



As this beautiful hymn ceases, the soul of Marguerite is borne up to Heaven by the angels, Faust falls on his knees to pray, and Mephistopheles crouches as the Archangel confronts him with the flaming sword of the Cross. The music sobs itself into silence as the curtain goes down on one of the most beautiful operatic scenes ever conceived by the mind of a great genius.



END OF THE OPERA

CARMEN

Libretto by H. Meilhac & L. Halévy — Music by Georges Bizet

CHARACTERS

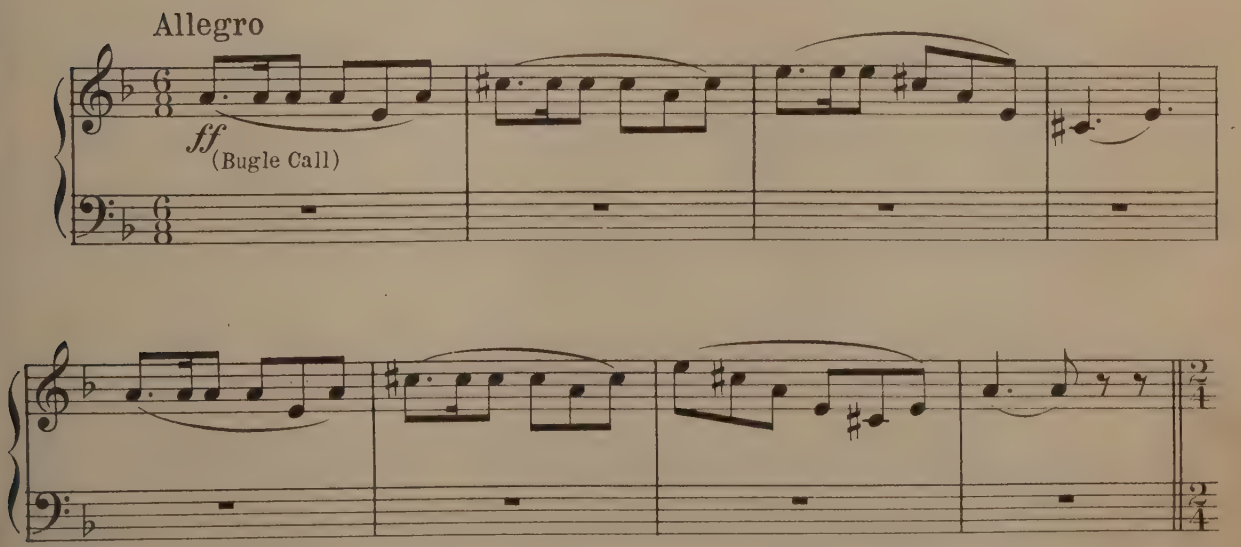
CARMEN, a cigarette girl
MICAELA, a village maiden
DON JOSÉ, a corporal
ESCAMILLO, a toreador
ZUNIGA, Don José's captain
LILLAS PASTIA, an innkeeper
FRASQUITA, MERCEDES } Gipsy girls

The scene is laid in and around Seville, Spain, about 1820

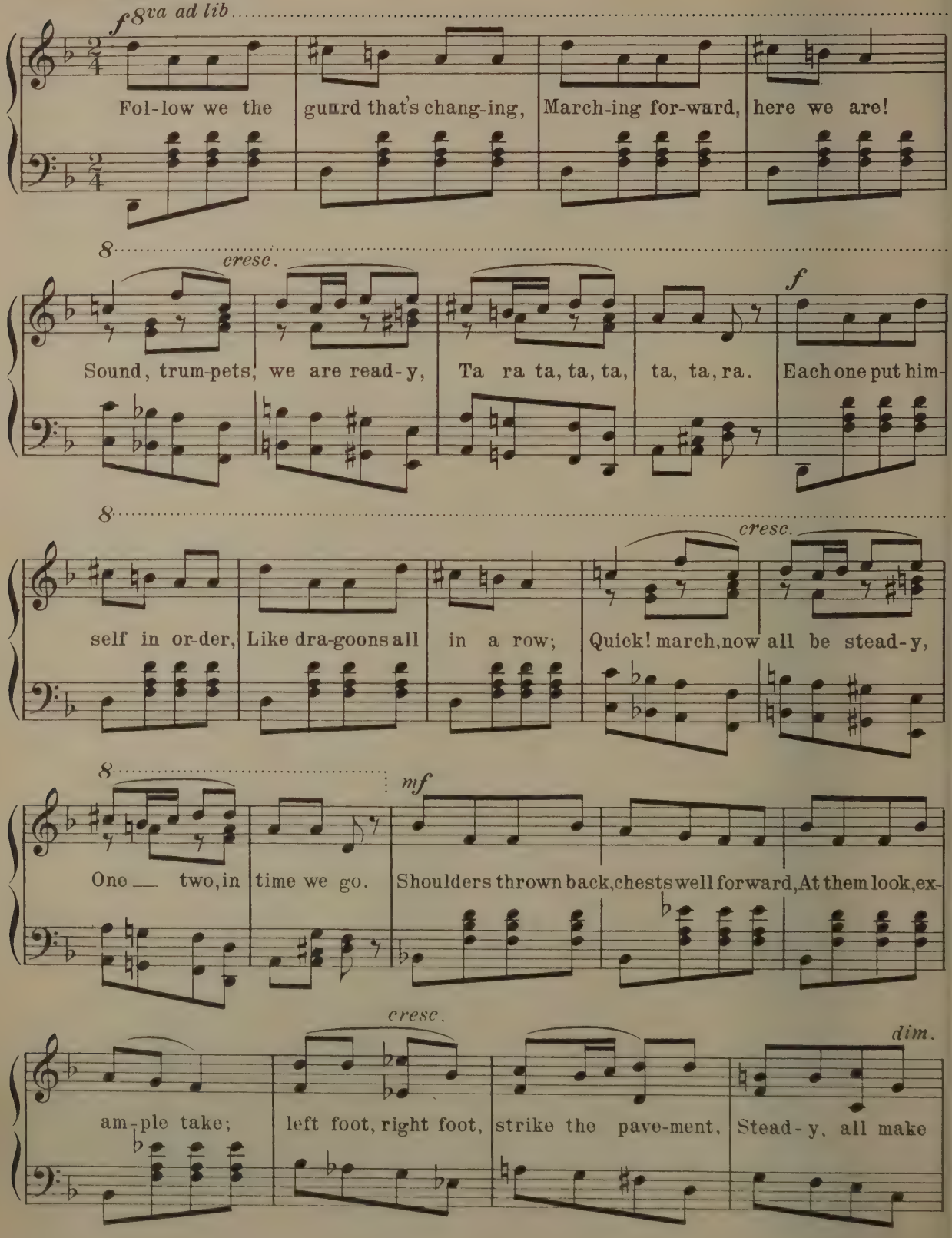
ACT I

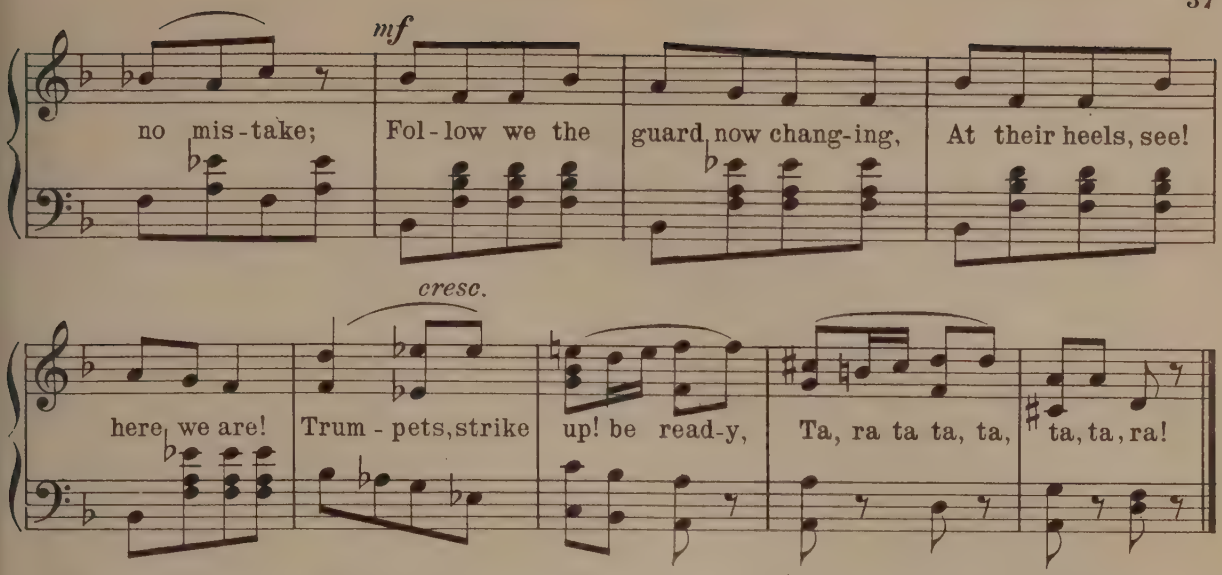
The first act is laid before the guard-house in a public square in Seville. Micaela, the village sweetheart of Don José, a corporal in the Spanish army, approaches a group of soldiers and asks the officer in charge where she can find him. The officer informs her that Don José will accompany the change of guard which takes place in a few moments, and asks her if she will wait for him. Being timid, she declines and goes away, saying that she will return. Just then the guard is heard approaching, accompanied by the usual enthusiastic mob of small boys, singing the inspiring

Street-boys' Chorus



Allegro marcia

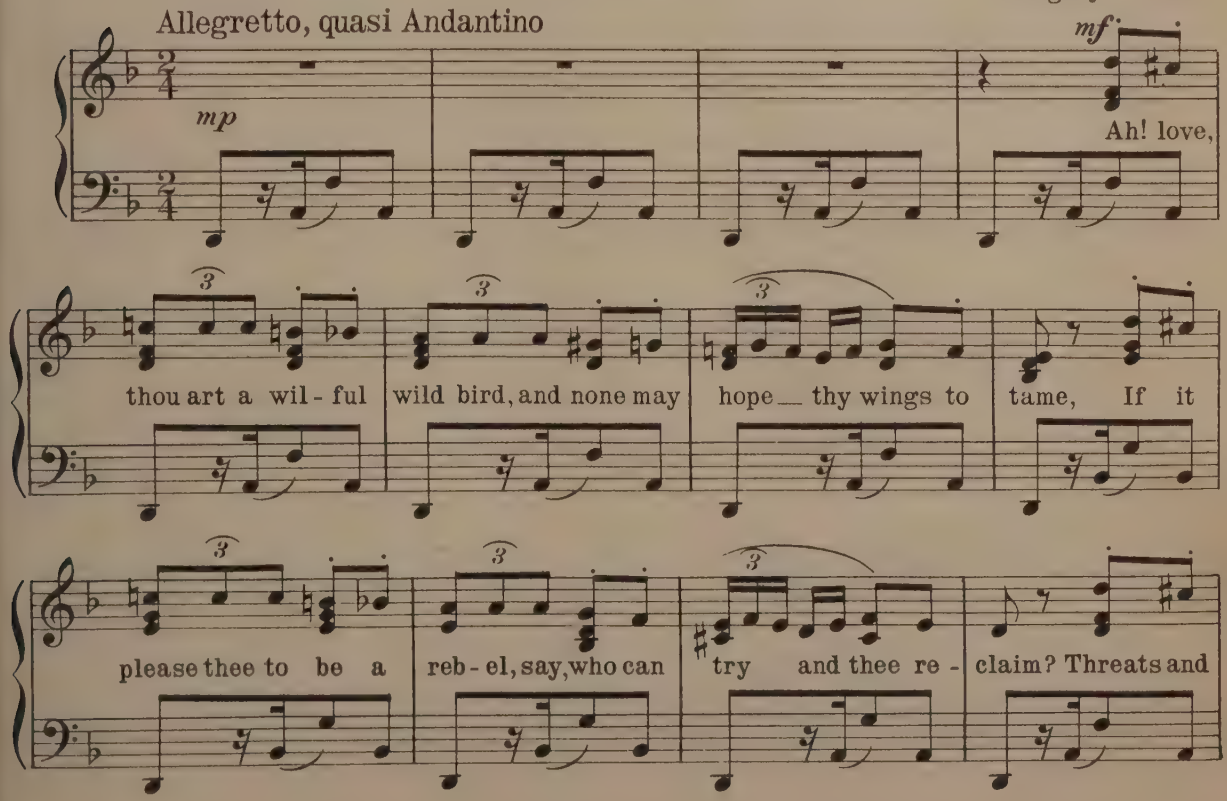


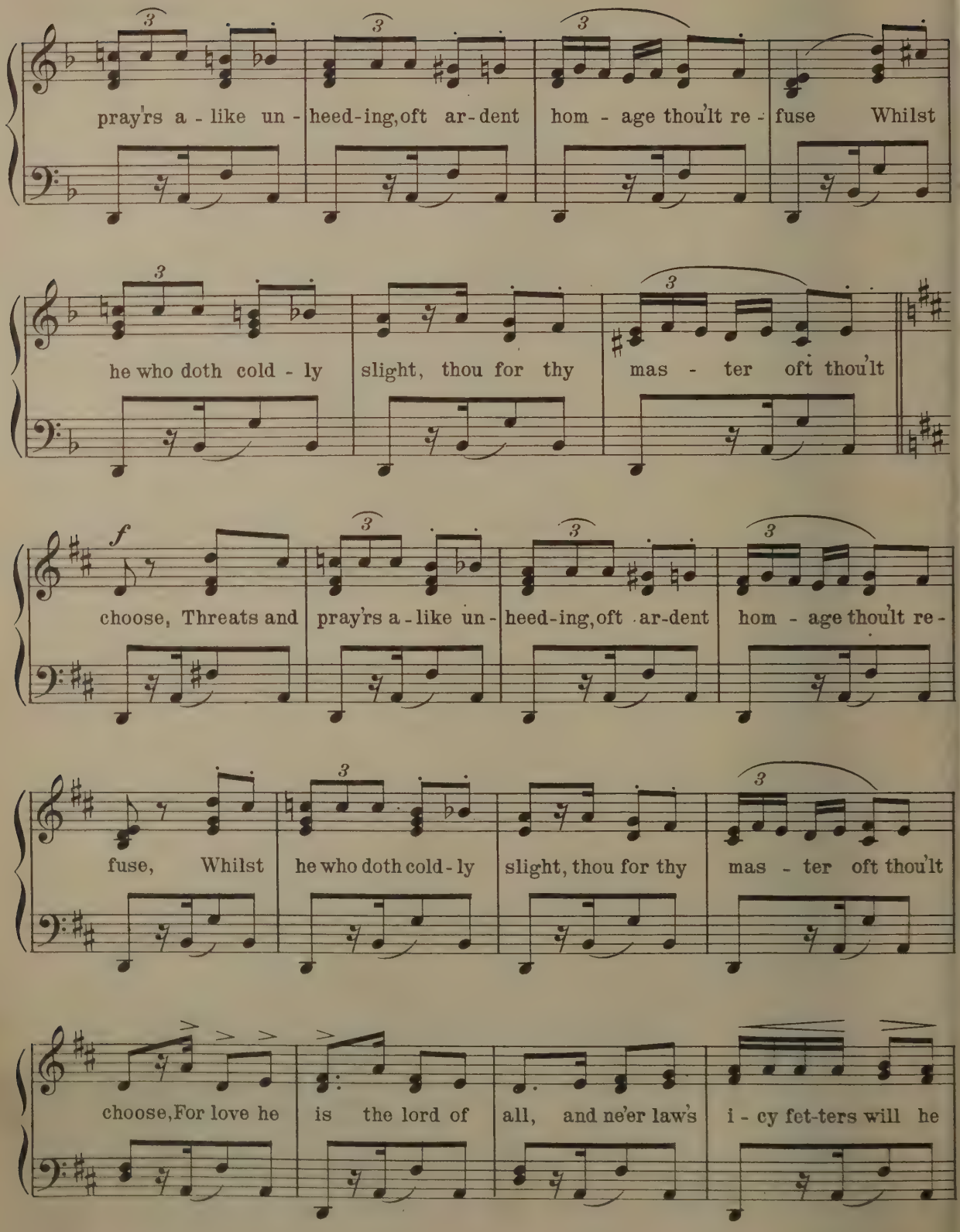


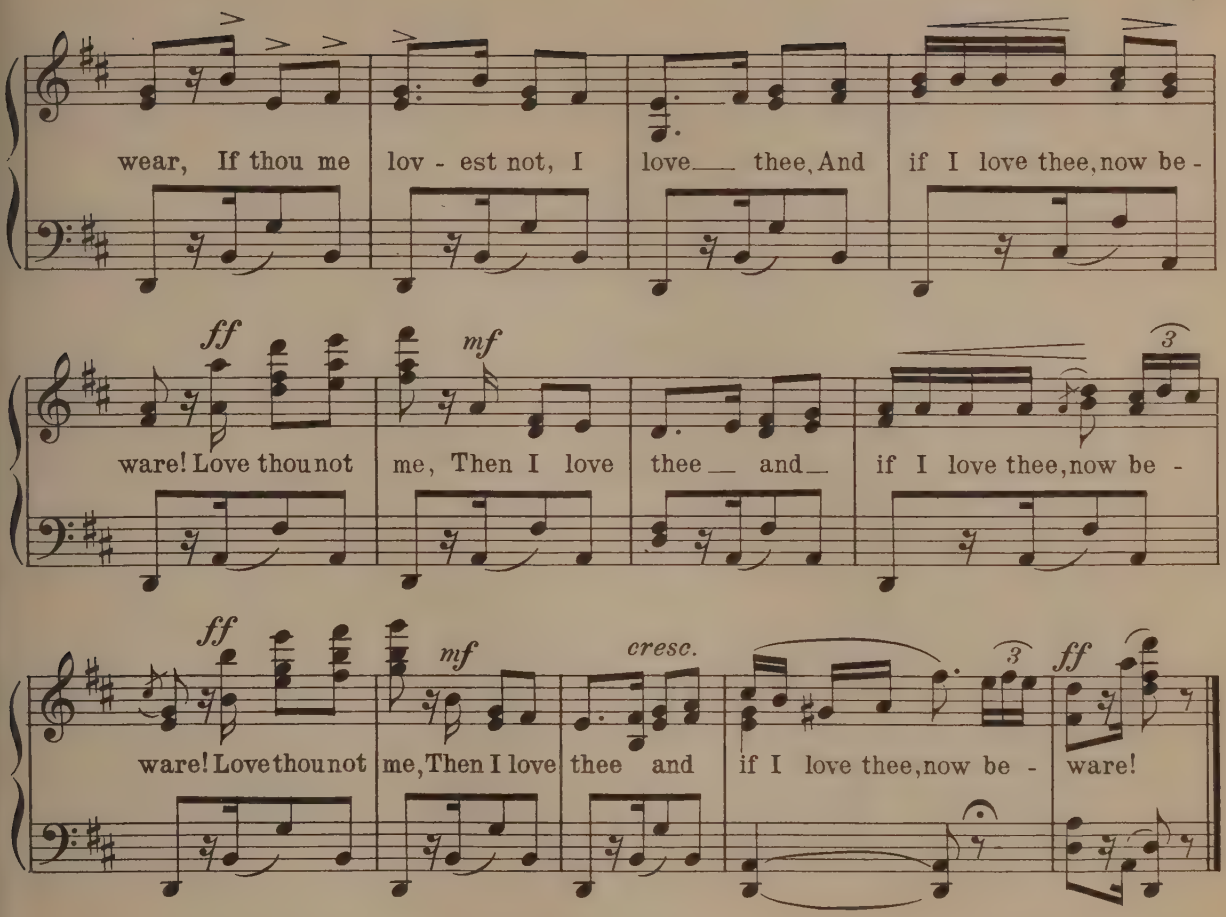
The new guard, commanded by Captain Zuniga and Don José, takes its place just as the noon-day bells strike and a crowd of girls pour out of the cigarette factory which is located directly opposite the guard-house. Among them is the coquettish Carmen, a cigarette-girl noted for her beauty, grace and vivacious wit, qualities which combine to make her an object of envy to the other girls and of admiration to the young men of Seville. Someone asks her to sing, and employing all the emotional attractive power which she possesses, she sings the seductive

Habanera

Sung by Carmen



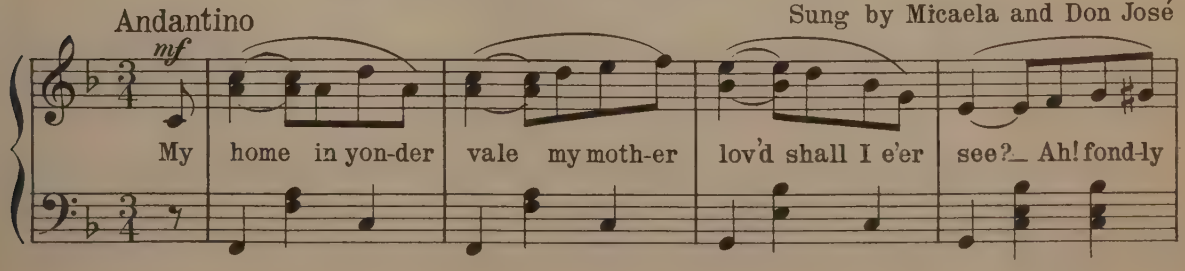

pray'rs a - like un - heed-ing, oft ar-dent hom - age thou'lt re - fuse Whilst
he who doth cold - ly slight, thou for thy mas - ter oft thou'lt
f
choose, Threats and pray'rs a - like un - heed-ing, oft ar-dent hom - age thou'lt re -
fuse, Whilst he who doth cold - ly slight, thou for thy mas - ter oft thou'lt
choose, For love he is the lord of all, and ne'er law's i - cy fet-ters will he

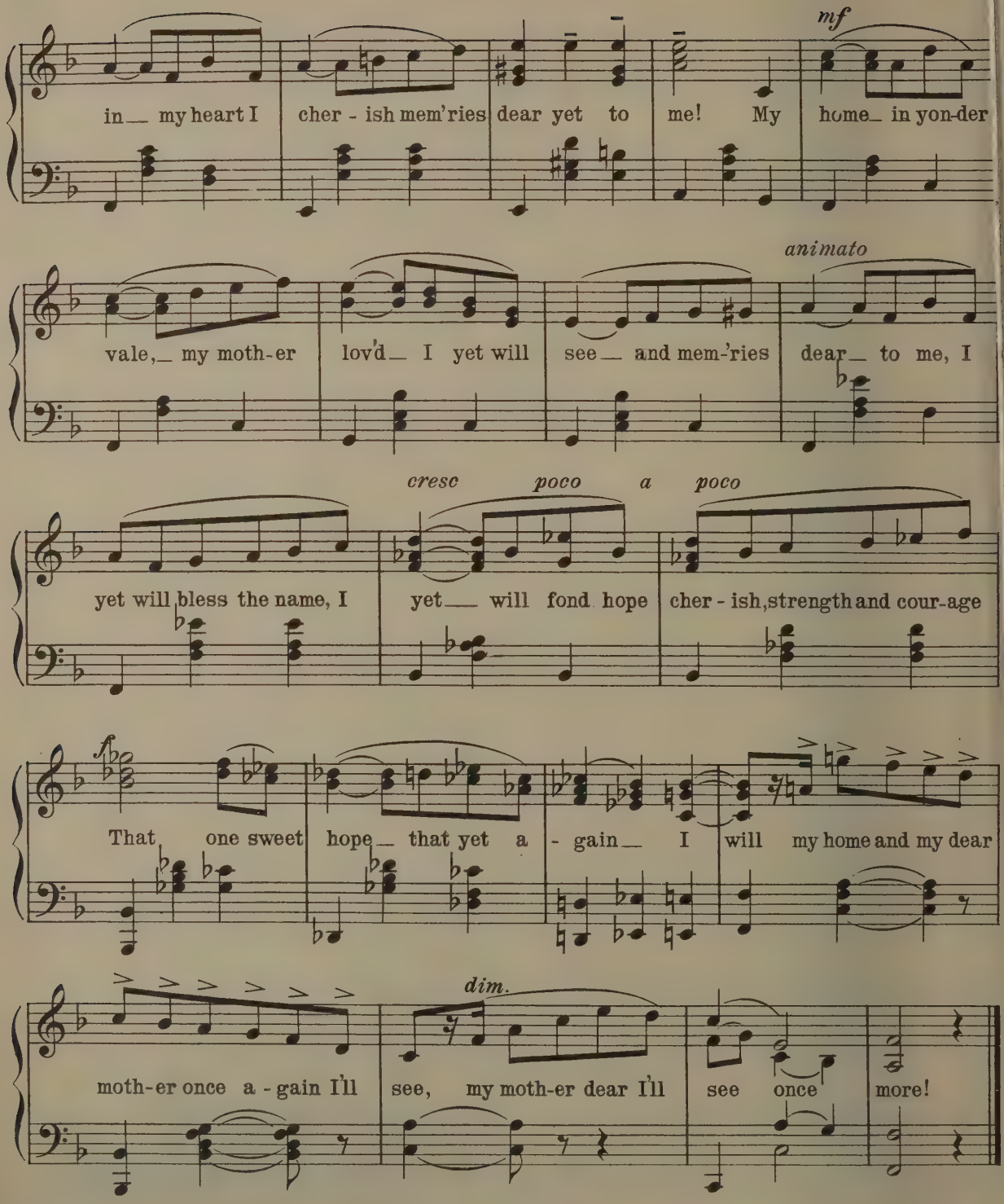


While she is singing this song, Don José, who is totally indifferent to her blandishments, because his heart is still with the little village maiden Micaela, sits whittling a stick, and Carmen, noticing his indifference, which greatly piques her, makes up her mind to arouse his interest by one bold stroke, and as she finishes the song, she throws the rose which has been nestling in her hair, directly at his feet, and with a most languishing glance, runs away with the other girls. Naturally Don José is astonished as he picks up the flower and is marvelling at the boldness of her act, when Micaela again enters. He greets her with the utmost warmth, inquiring after his mother and receiving with fond affection the message from her which Micaela has brought him, being particularly touched when the maiden imprints upon his brow the kiss which his mother had asked her to give him. The scene culminates in a beautiful duet entitled

My Home In Yonder Vale

Sung by Micaela and Don José

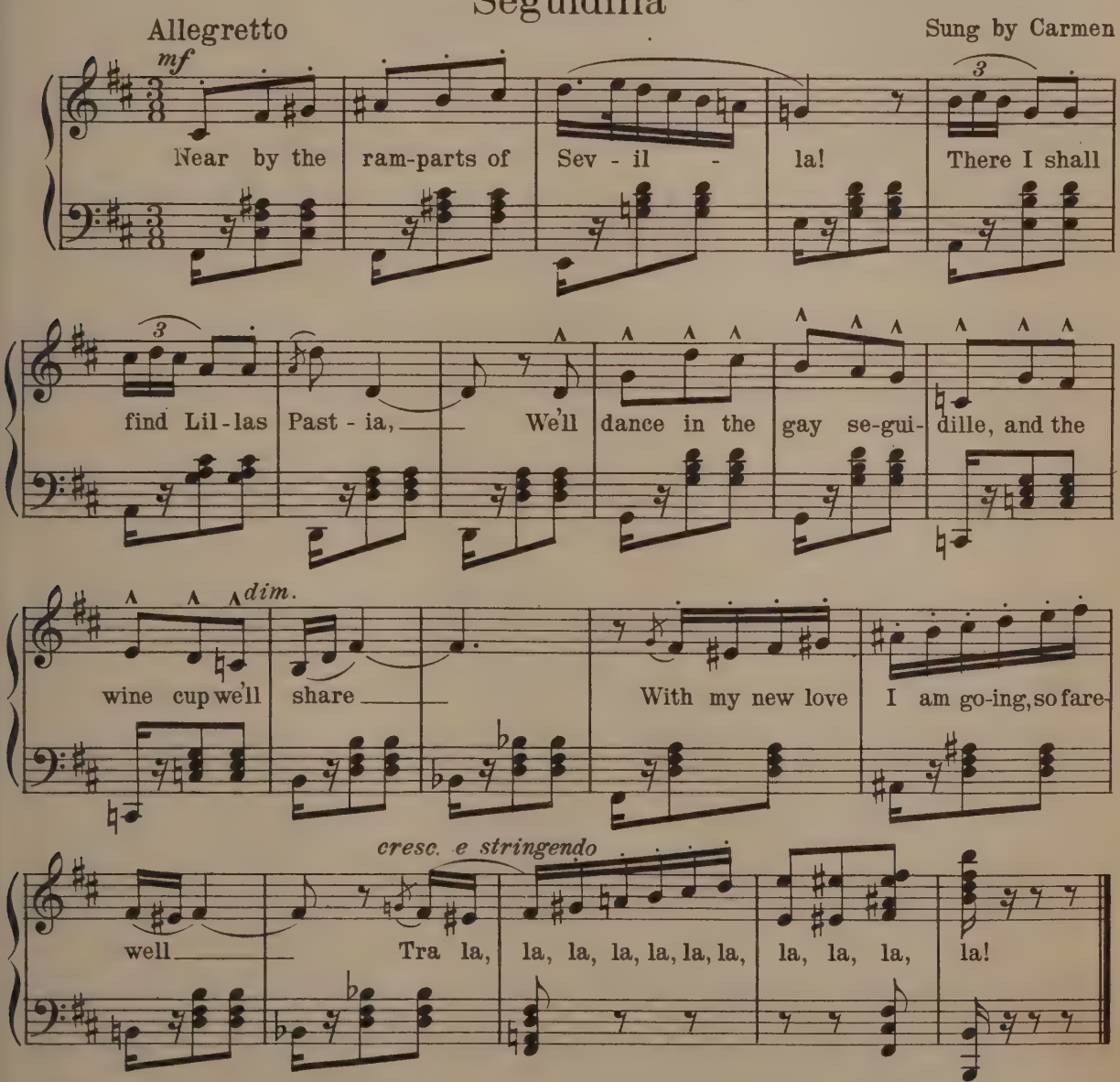




Micaela goes away, promising to return again before she goes back to her native village. Suddenly, excited cries are heard proceeding from the cigarette factory and some of the soldiers, headed by Captain Zuniga and Don José, rush into the factory, bringing out Carmen, surrounded by a group of excited girls. Questioning reveals the fact that Carmen has stabbed and seriously wounded one of the en-

vious girls who has presumed to taunt her regarding some personal matter, and Captain Zuniga puts her in charge of Don José, instructing him to conduct her to the City Prison at the next change of the guard. Carmen, who feels sure that she has made an impression upon Don José by throwing him the rose from her hair, at once starts her blandishments as soon as they are alone, but for a time in vain. Finally she starts to hum a very enticing melody, and upon Don José commanding her to be silent, she laughs at him, and poising herself with castanets in hand, she sings the ravishing "Seguidilla" a portion only of which is given here, as its vocal difficulties make it only useful as a stage song.

Seguidilla



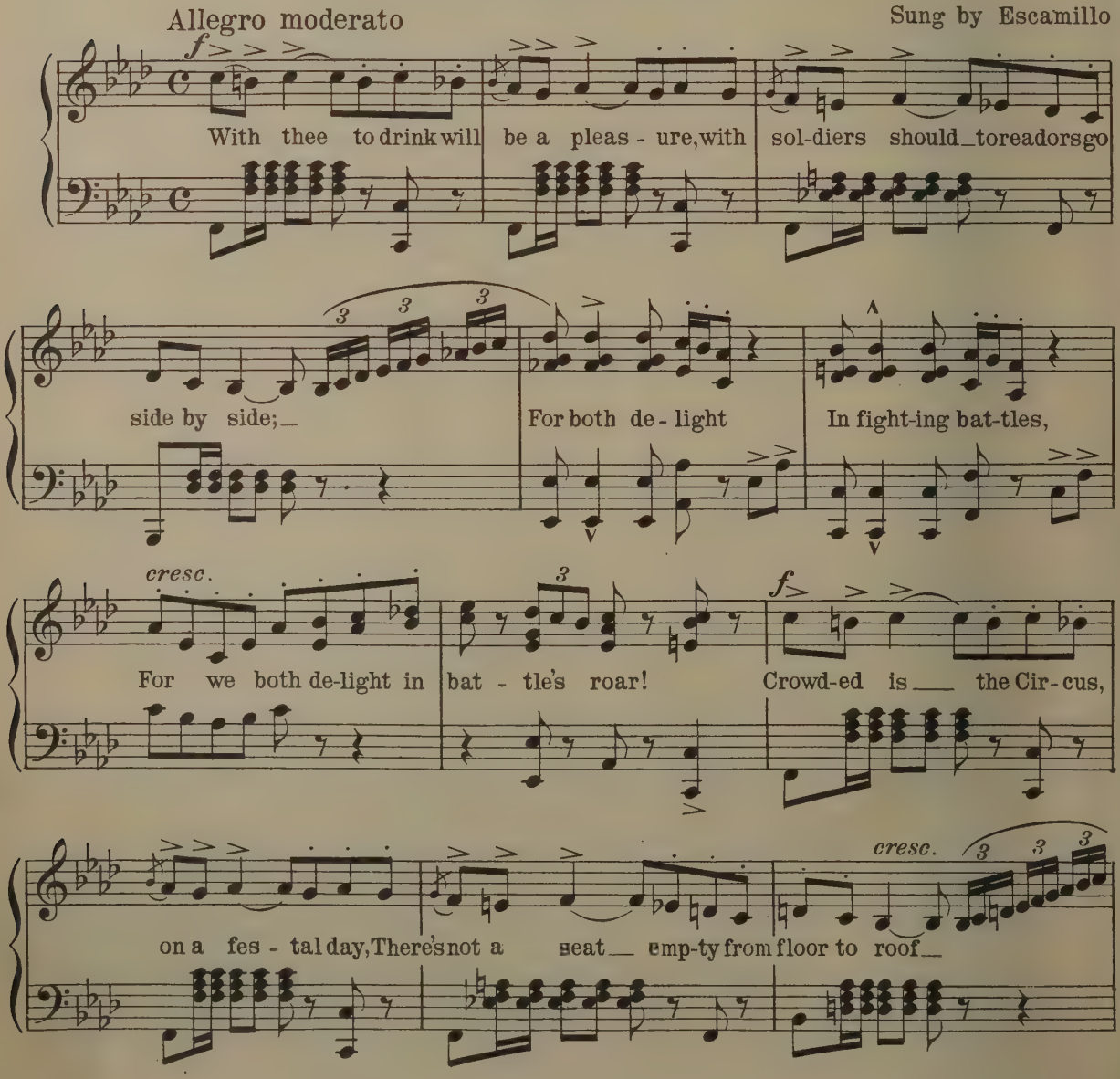
In this song, Carmen tells Don José with the boldest effrontery that she has discarded all her other lovers, that she is infatuated with him and wishes him to accompany her to the festivities at Lillas Pastia's inn, a noted resort on the outskirts of Seville where singing and dancing are the order of the day. Don José succumbs to the enticing picture of dual happiness which she portrays, and he finally agrees to per-

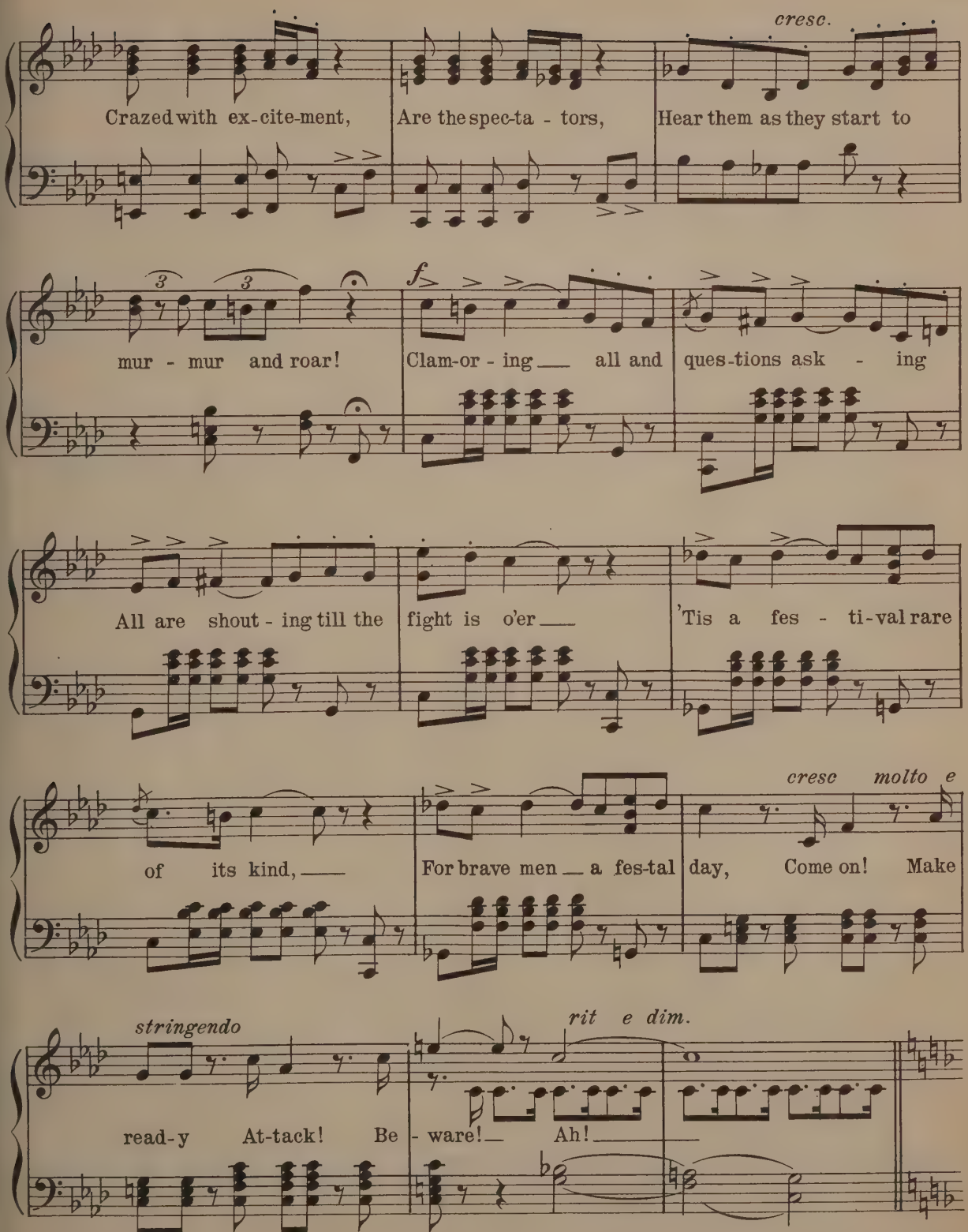
mit her to escape when the change of guard takes place. She accomplishes this by apparently pushing him aside and escaping into the crowd, but Don José is forced to bear the brunt of his carelessness from an official point of view by being imprisoned for two months.

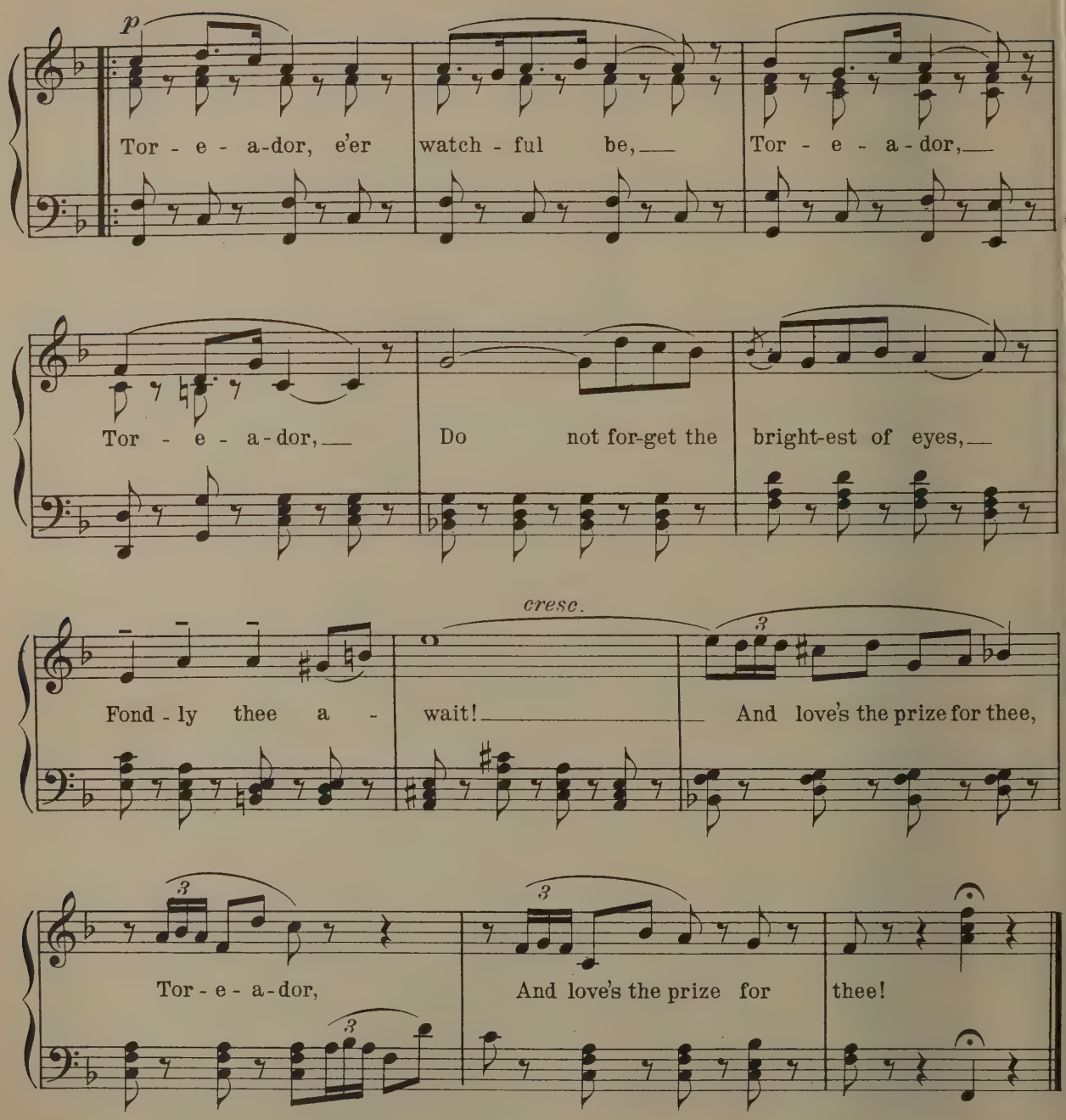
ACT II

The entire act takes place two months later in the main room of Lillas Pastia's inn. Carmen is expecting Don José, who has just been released from prison, her love for him, in view of his great personal sacrifice, being still uppermost. While she is waiting, Escamillo, the celebrated toreador, who is at that moment the rage of all Seville and the idol of the ladies, enters and sings his inspiring and extremely vain

Toreador Song



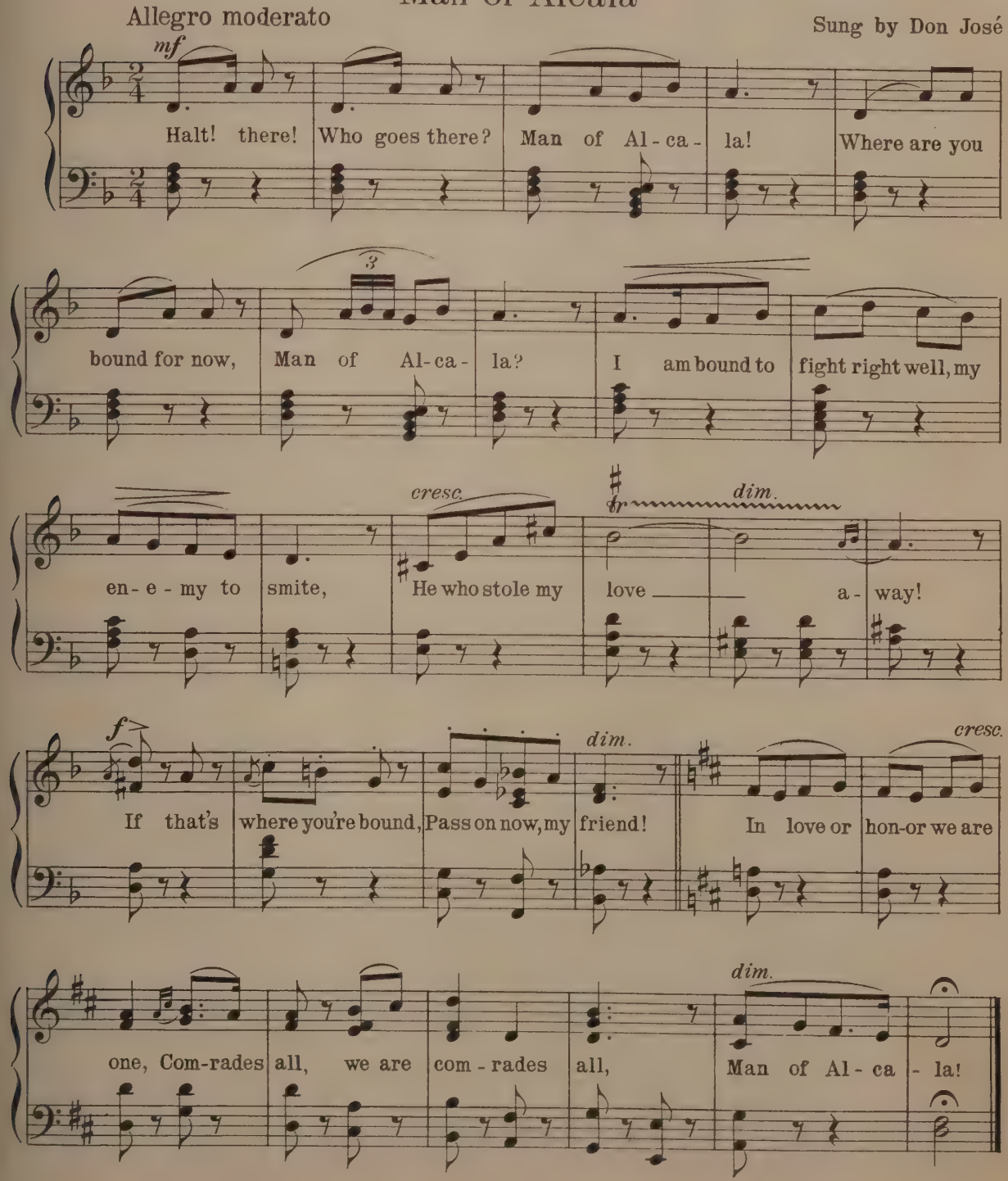

cresc.
Crazed with ex-cite-ment, Are the spec-ta - tors, Hear them as they start to
f
mur - mur and roar! Clam-or - ing all and ques-tions ask - ing
All are shout - ing till the fight is o'er 'Tis a fes - ti-val rare
cresc molto e
of its kind, For brave men a fes-tal day, Come on! Make
stringendo
rit e dim.
read-y At-tack! Be - ware! Ah!



Carmen, who is readily flattered by admiration, is not at all displeased by the adoring looks which the handsome Escamillo casts in her direction, and while she gives a noncommittal reply to his fervent protestations of undying devotion at first sight, she manages to convey the impression that love's labor will not be all in vain for him. After the toreador and his companions depart, several of Carmen's gipsy friends who are about to go up into the mountains on a smuggling expedition, ask her to accompany them that night, but she declines on the ground that she has to remain to meet Don José. The gipsies then suggest

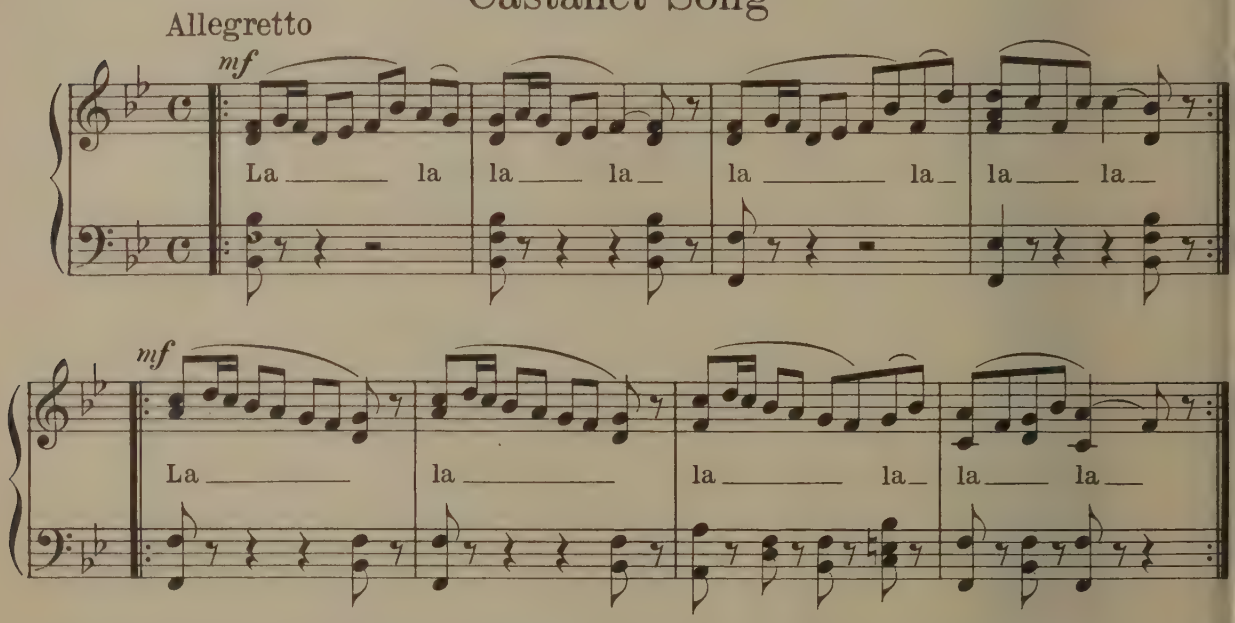
that she induce Don José to desert and join them as a member of the band, and while she does not believe this is possible to accomplish, she agrees to try to win him over. In a few moments, Don José is heard approaching singing the famous dragoon song entitled

Man of Alcala

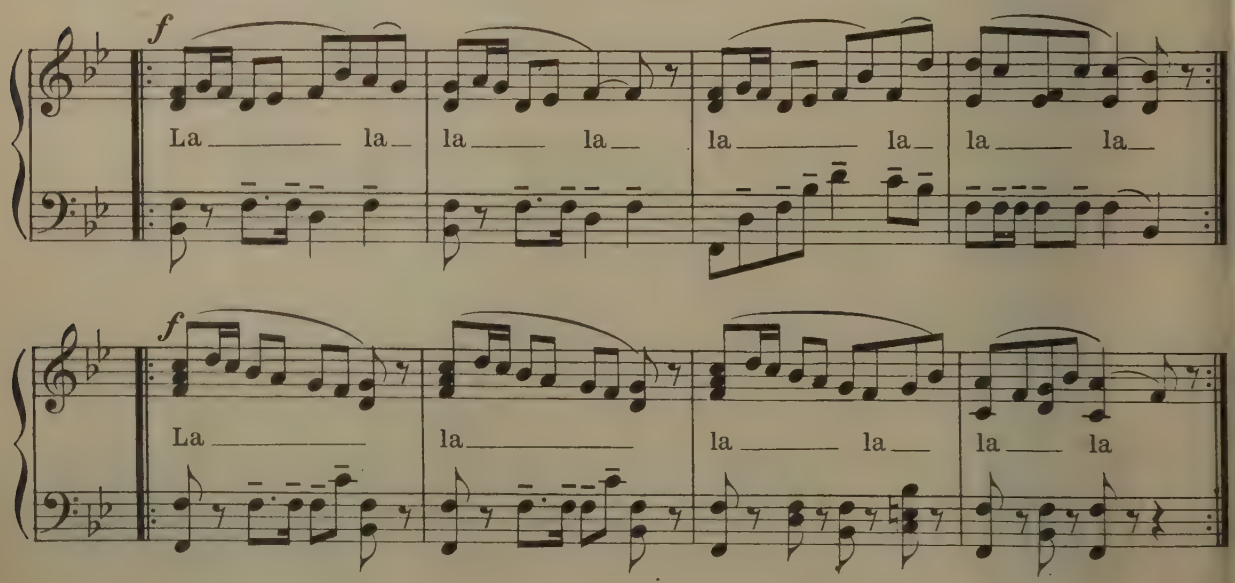


Don José enters and very naturally his greeting is most enthusiastic and Carmen's manner most winning. After a few minutes' conversation, in the course of which he cannot be persuaded to desert home and country for her, she tells him that she is going to sing and dance for him and thereupon commences her ravishing

Castanet Song



As she sings, the bugles are heard sounding the call to barracks and Don José starts to buckle on his belt and sword, but stands undecided as she continues to dance and sing, even while the bugles sound.

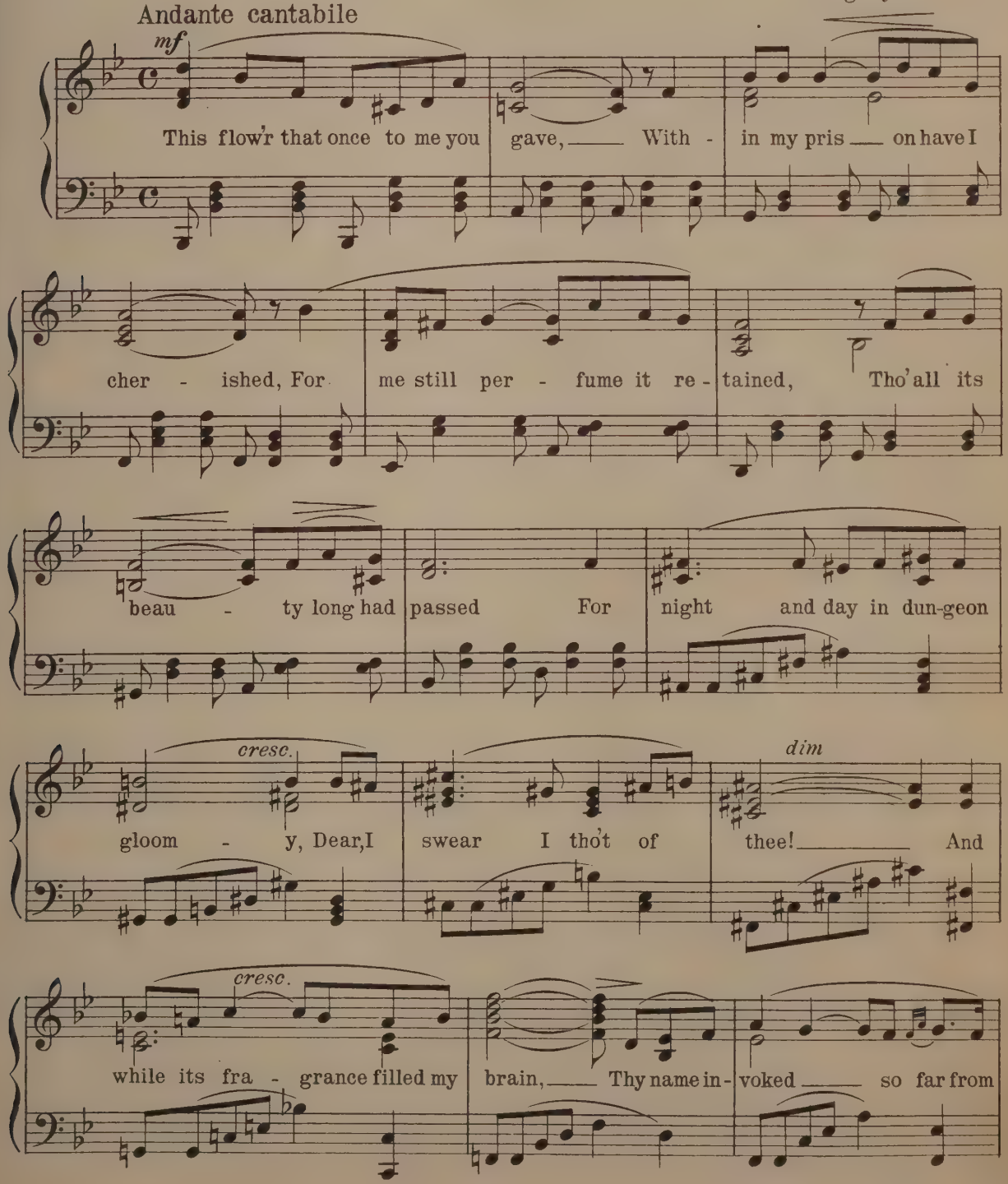


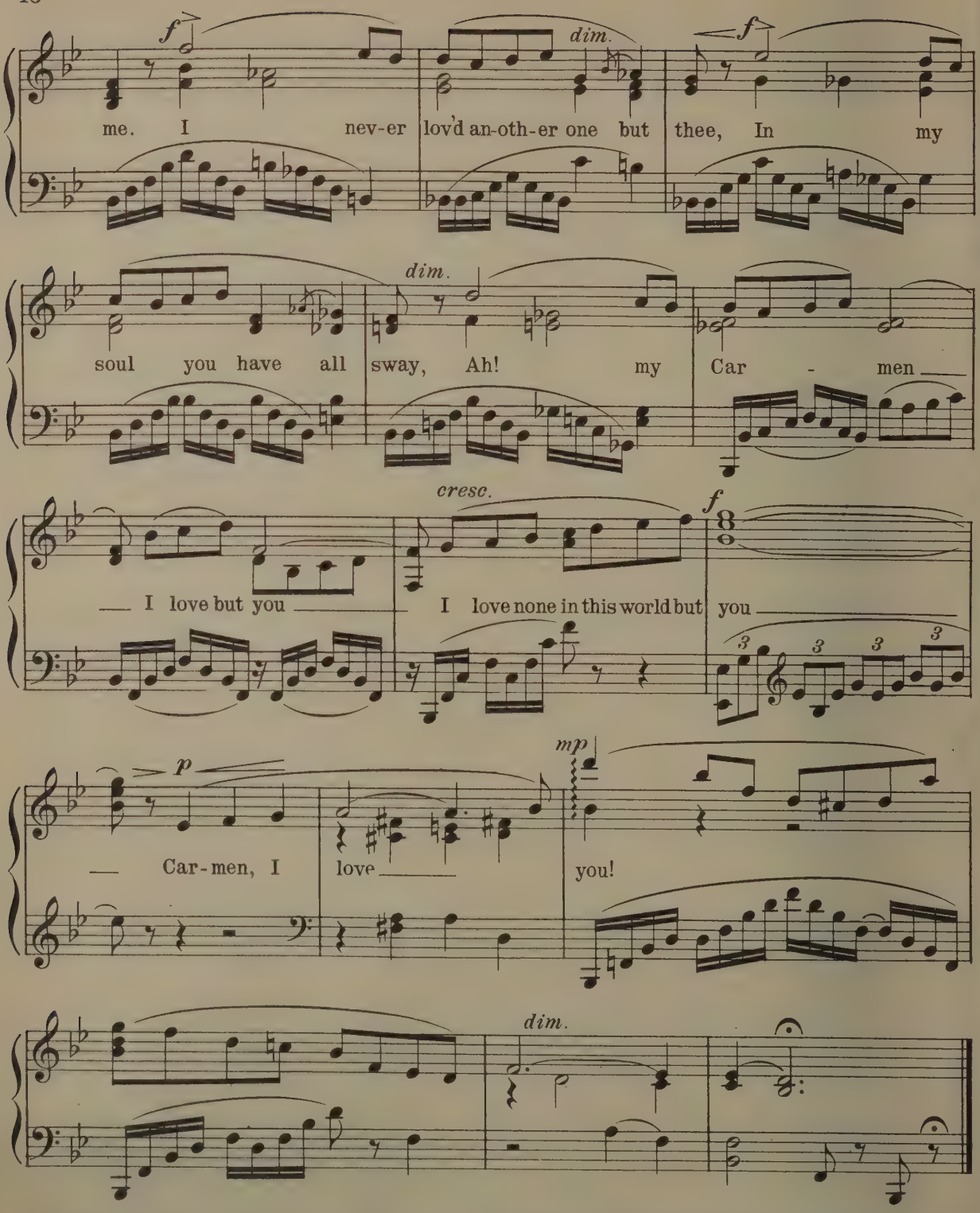
At the conclusion of her song, Carmen finds Don José still bound to be true to his flag and country, and when she reproaches him with not having the love that he should have for her, he takes from near

his breast the flower that she threw at him two months before, and showing it to her, sings the most melodious song in the whole opera entitled

This Flow'r That Once To Me You Gave

Sung by Don José





Finding that she is still unmoved by his appeal to permit him to retain his honor and manhood, Don José resolves to leave her, but just as he starts to go away, in walks Captain Zuniga, who has also been very much smitten with the charms of Carmen and he takes it upon himself to order Don José back to

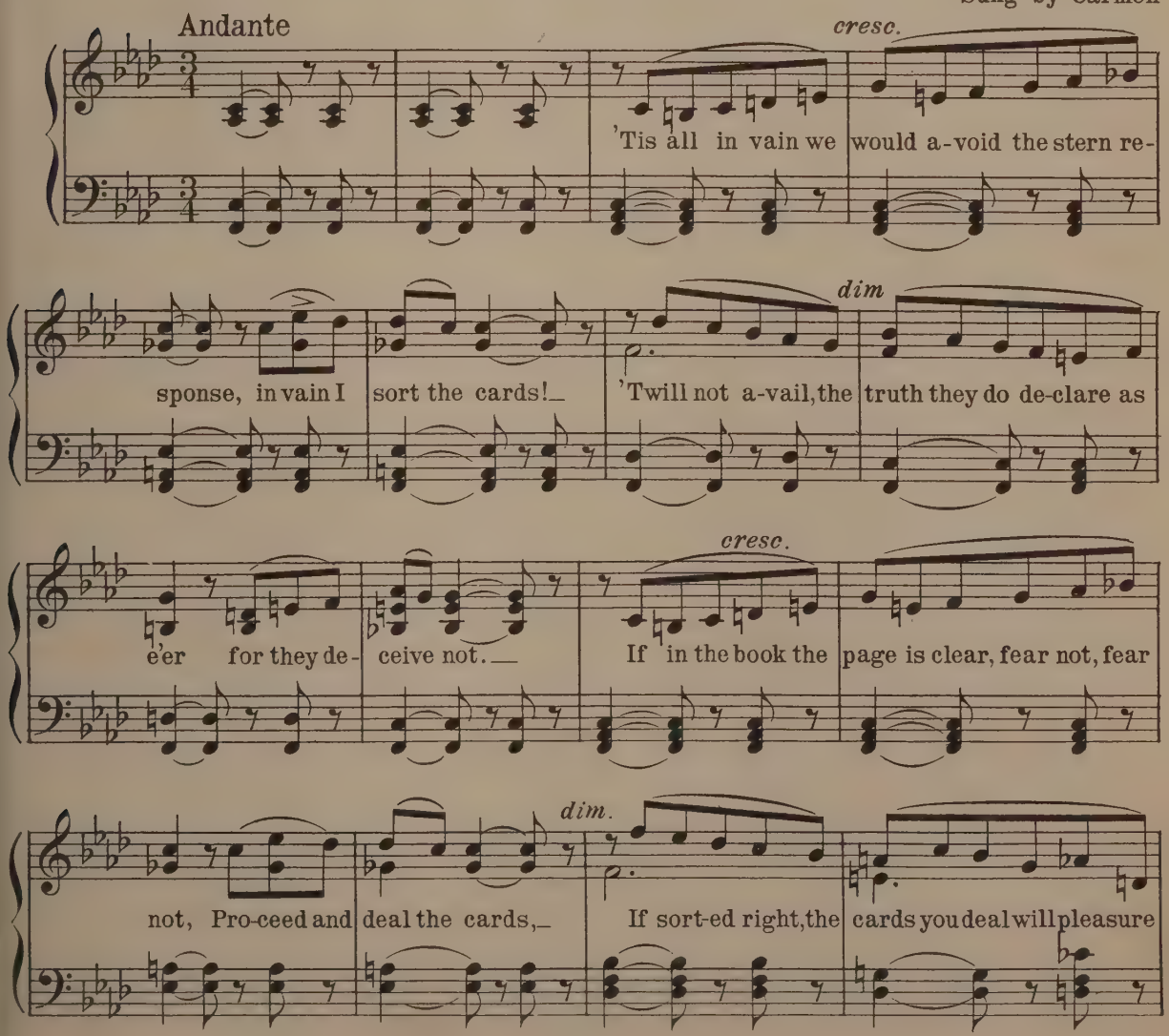
the barracks in a very insulting way. This results in a quarrel, during which Don José strikes his superior officer, and realizing then that return to his regiment means court-martial and death, he joins the gipsy band and goes off with them to their mountain retreat.

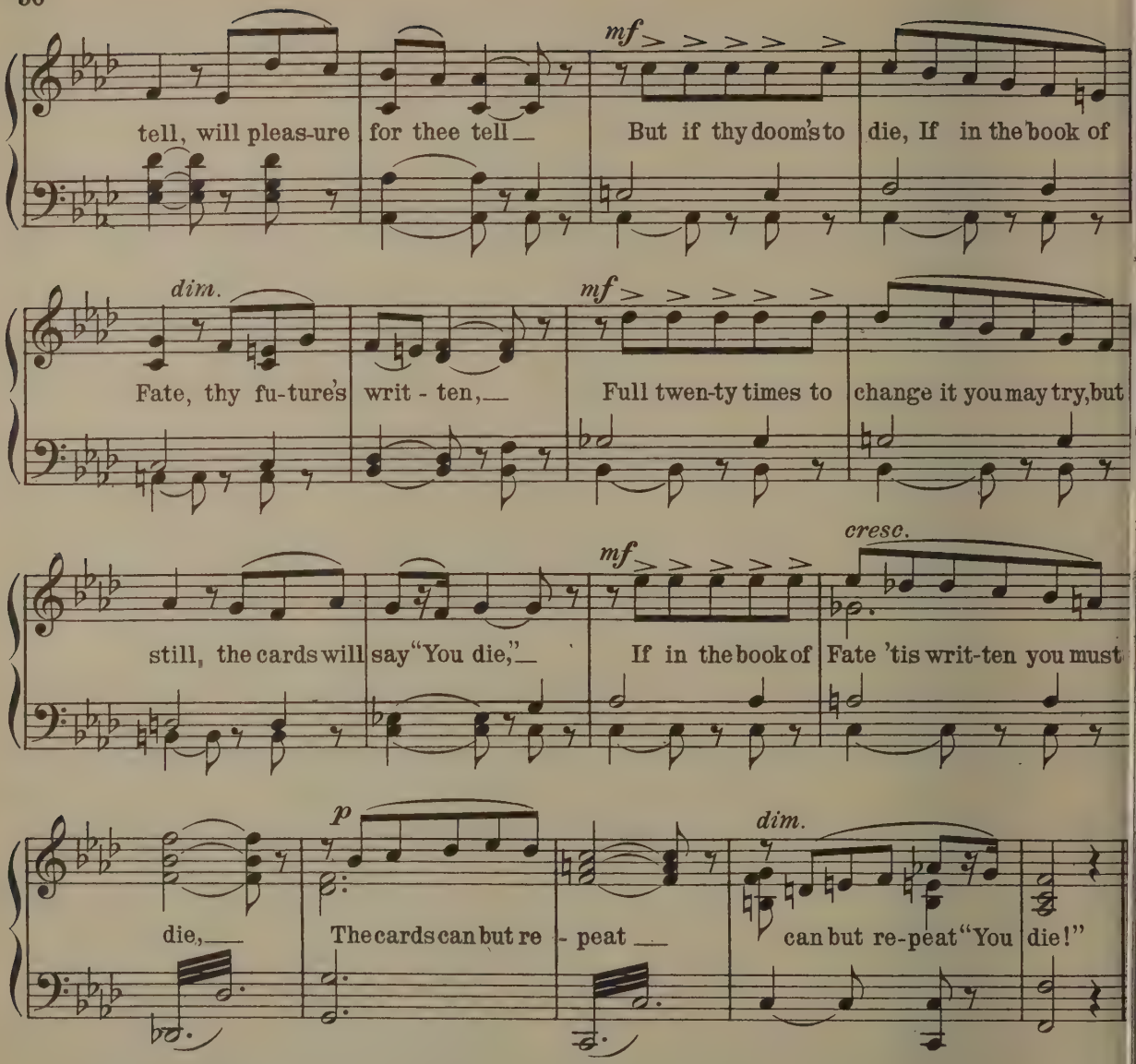
ACT III

This act takes place in the smugglers' retreat high up in the mountains near Seville. The entire band of gipsies are either stretched out upon the ground amusing themselves in various ways or engaged in bringing in packages of smuggled goods. Both Carmen and Don José are there, but it is plain to be seen that Don José, who at heart is still a man, is grieving deeply over the altered circumstances of his life. Carmen joins in a game of cards to have her fortune told and as the card whose face means death turns up invariably for her, she realizes that some grave unknown peril is imminent, but with the characteristic indifference of her nature, she voices her utter disregard of the future in a song entitled

'Tis All In Vain

Sung by Carmen

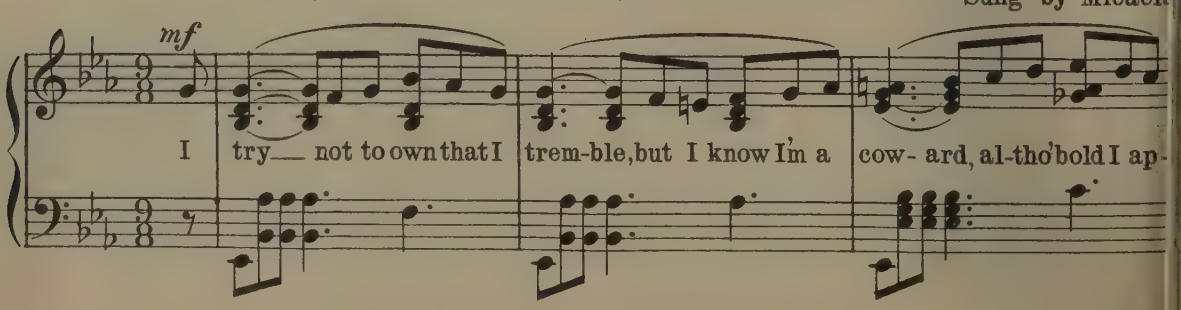


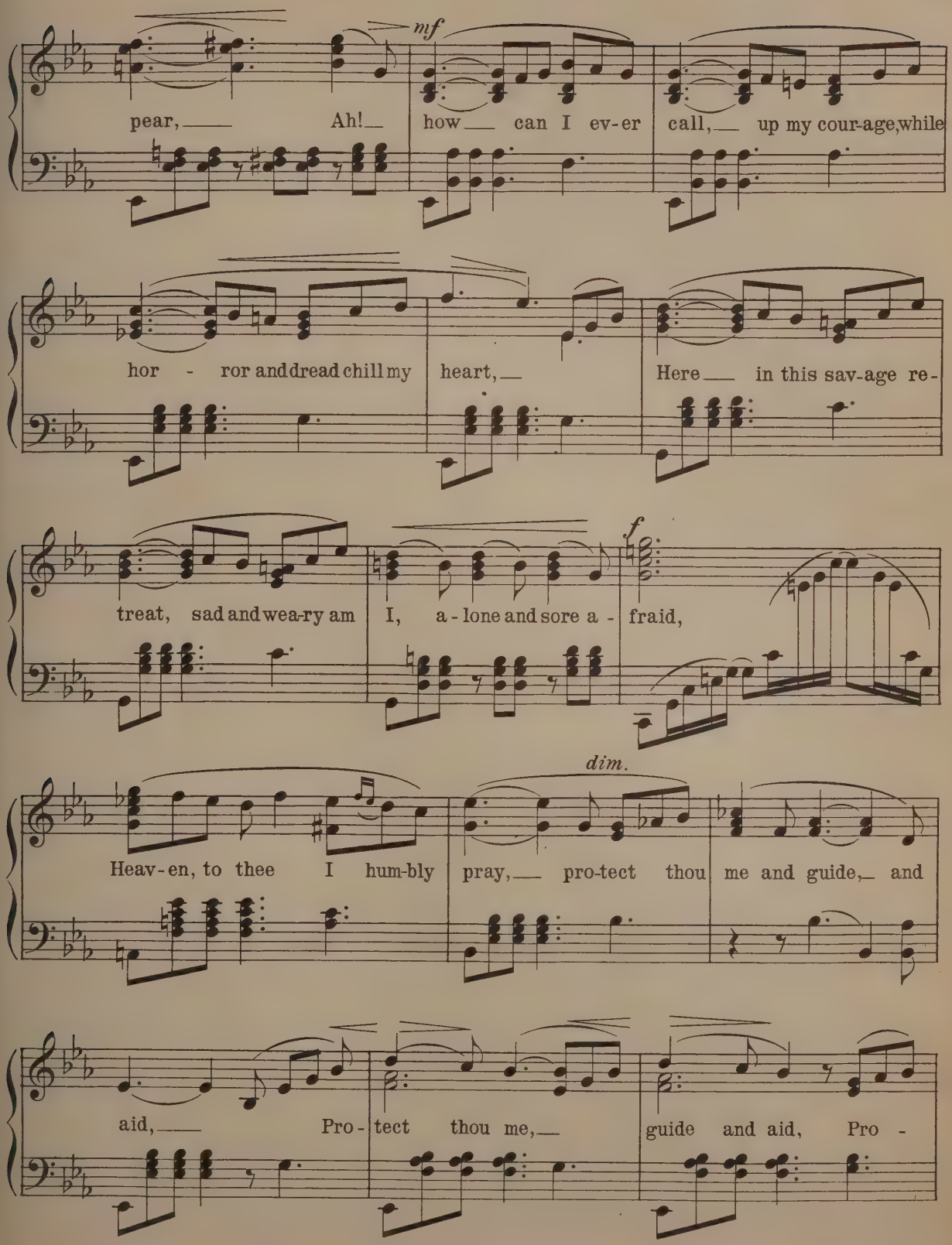


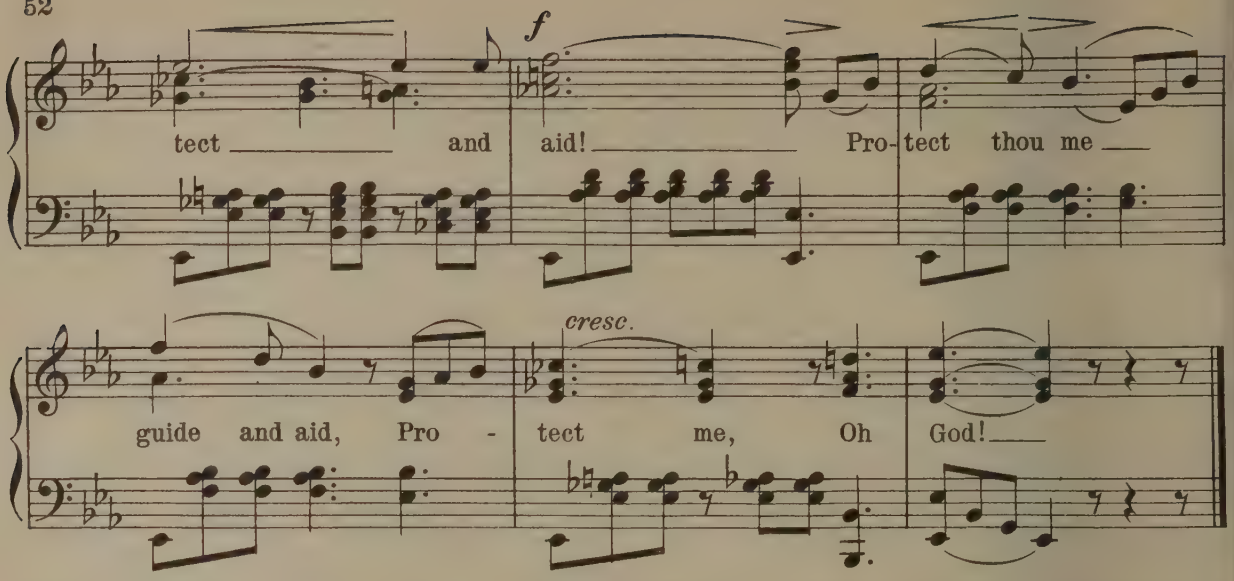
The gipsies, including both Carmen and Don José, then go away to attend to various duties in connection with their smuggling operations, and Micaela then enters. After looking anxiously around to see if she can find Don José, she sings her touching air

I Try Not To Own That I Tremble

Sung by Micaela




mf
pear, Ah! how can I ev-er call, up my cour-age, while
hor - ror and dread chill my heart, Here in this sav-age re-
treat, sad and wea-ry am I, a-lone and sore a - f
fraid,
dim.
Heav-en, to thee I hum-bly pray, pro-tect thou me and guide, and
aid, Pro - tect thou me, guide and aid, Pro -

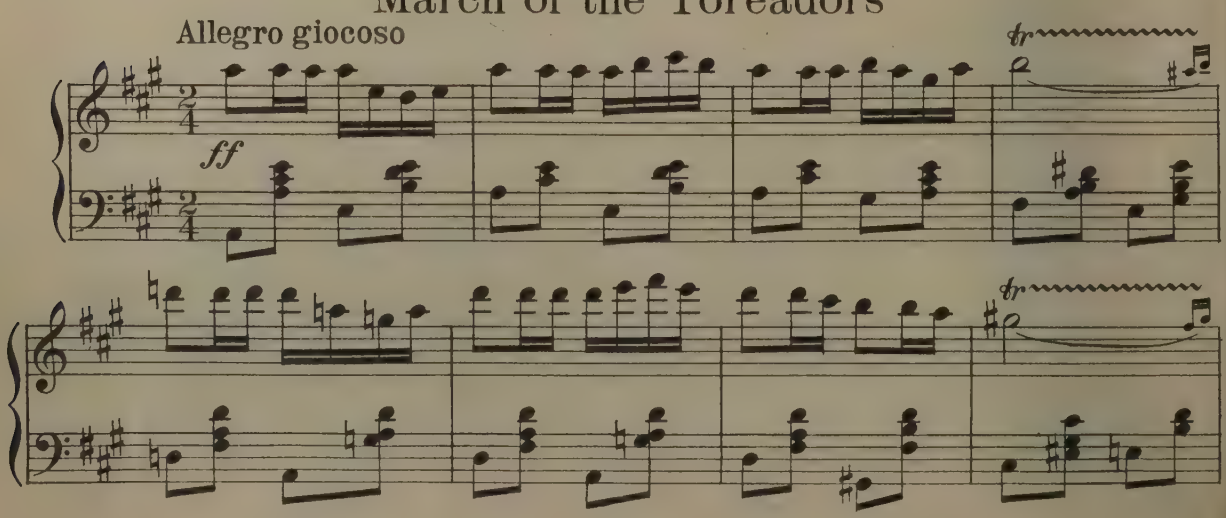


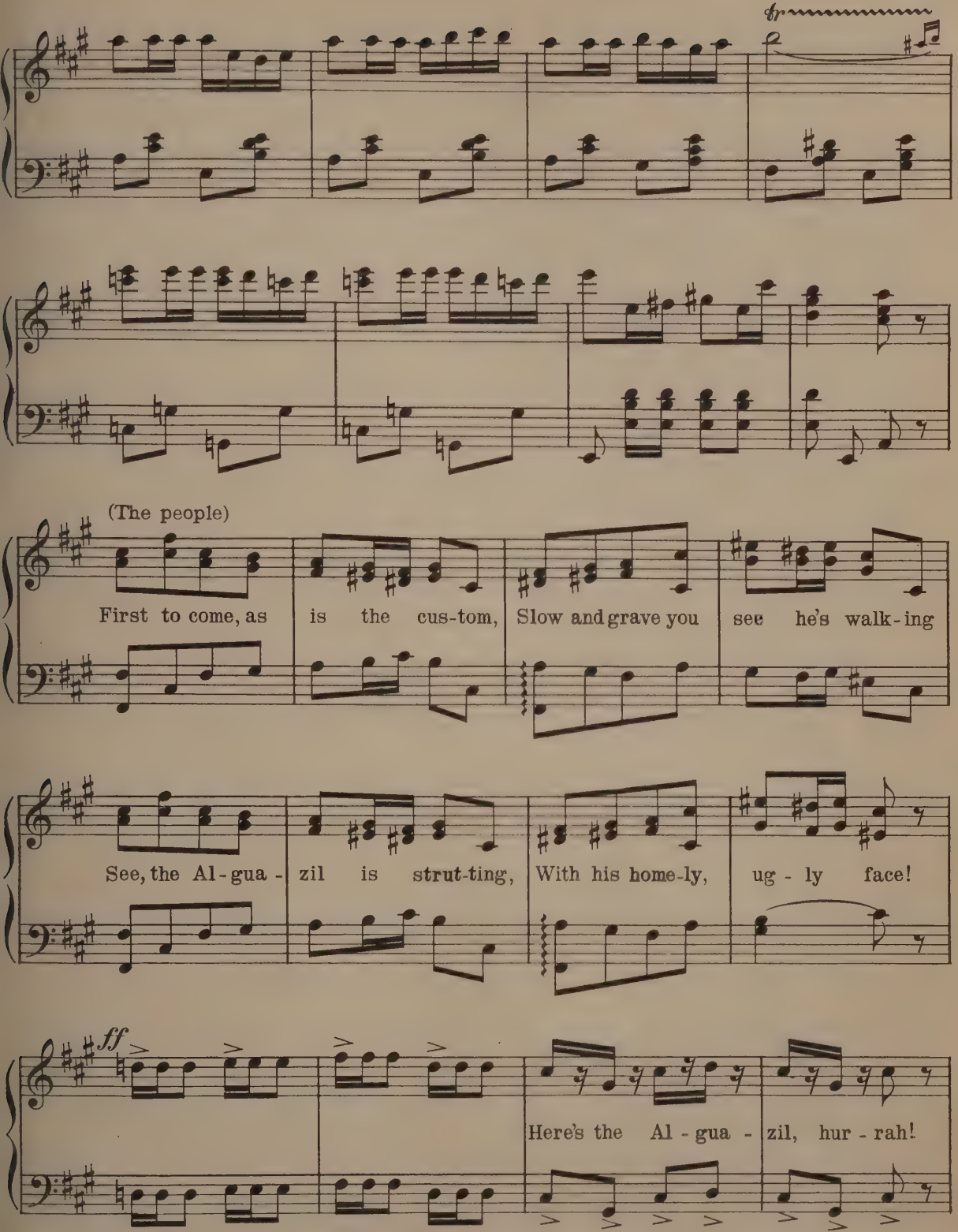
Don José, returning shortly, challenges a stranger who proves to be Escamillo, the toreador, in search of Carmen, whom he is bound to possess. Not knowing that the man who confronts him is Carmen's accepted lover, he tells Don José that he is infatuated with Carmen and the gipsies rush in just in time to prevent a duel. Carmen, however, shows plainly her feeling for the toreador and receives a significant warning from Don José that if she plays him false, after virtually destroying his whole life, she must take the consequences. Just then Micaela enters, having sought Don José to beseech him to come back home and see his mother. Jealous of Escamillo and Carmen, and fearful of what may happen in his absence, he at first refuses but finally decides to go when Micaela tells him his mother is dying. Before departing however, he warns Carmen that vengeance will be his should she break her faith with him, but it can easily be imagined that his words have little or no effect upon her.

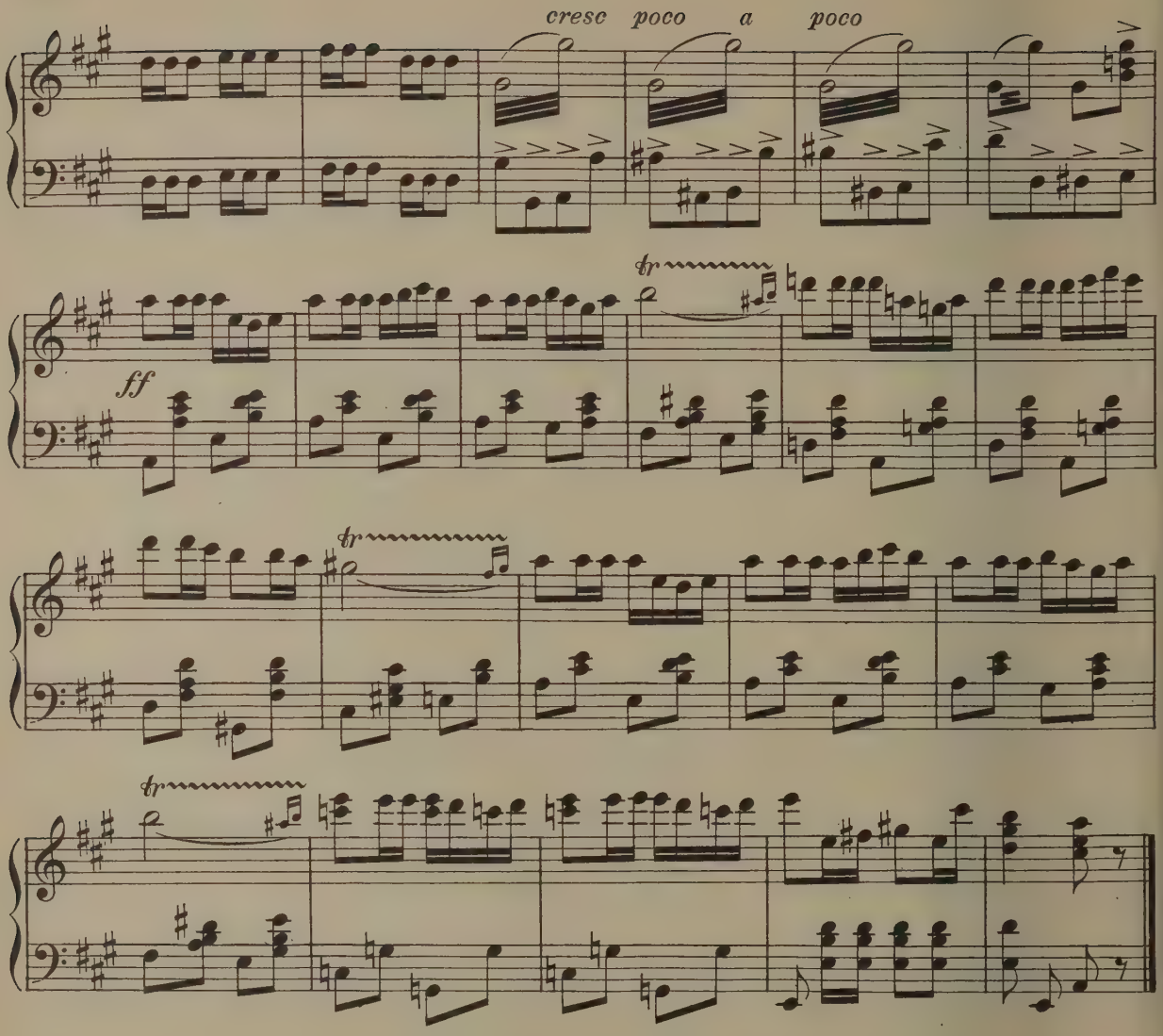
ACT IV

This act takes place in a public square in Seville immediately in front of the Arena where the bull fights are conducted. The square is alive with people intent on attending the bull fight, and the bull fighters make their entrance on the way to the Arena to the inspiring strains of the

March of the Toreadors



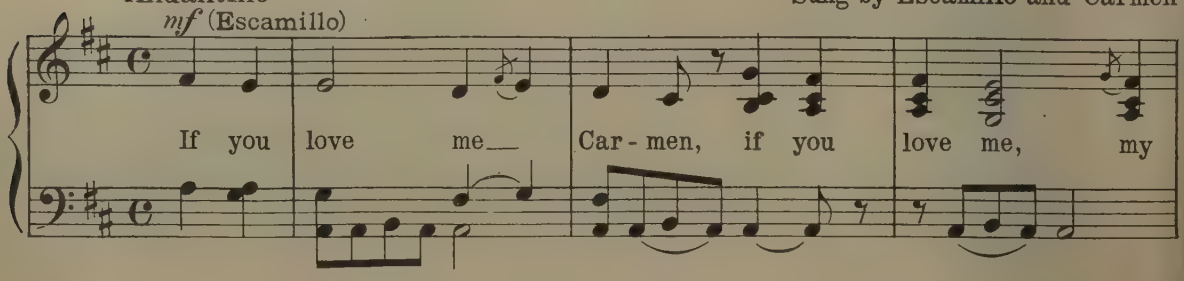
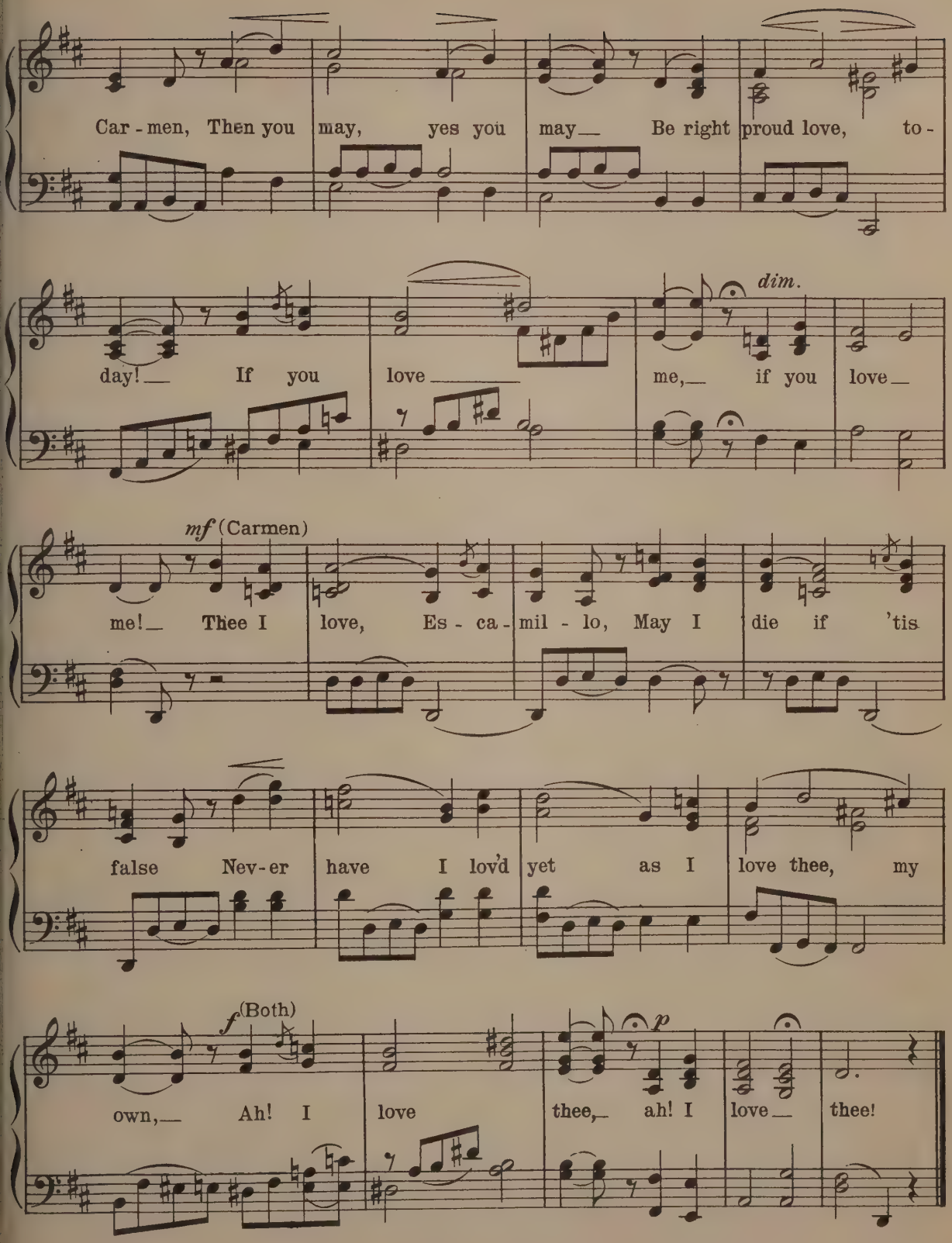

tr
(The people)
First to come, as is the cus-tom, Slow and grave you see he's walk-ing
See, the Al-gua-zil is strut-ting, With his home-ly, ug-ly face!
ff
Here's the Al-gua-zil, hur-rah!



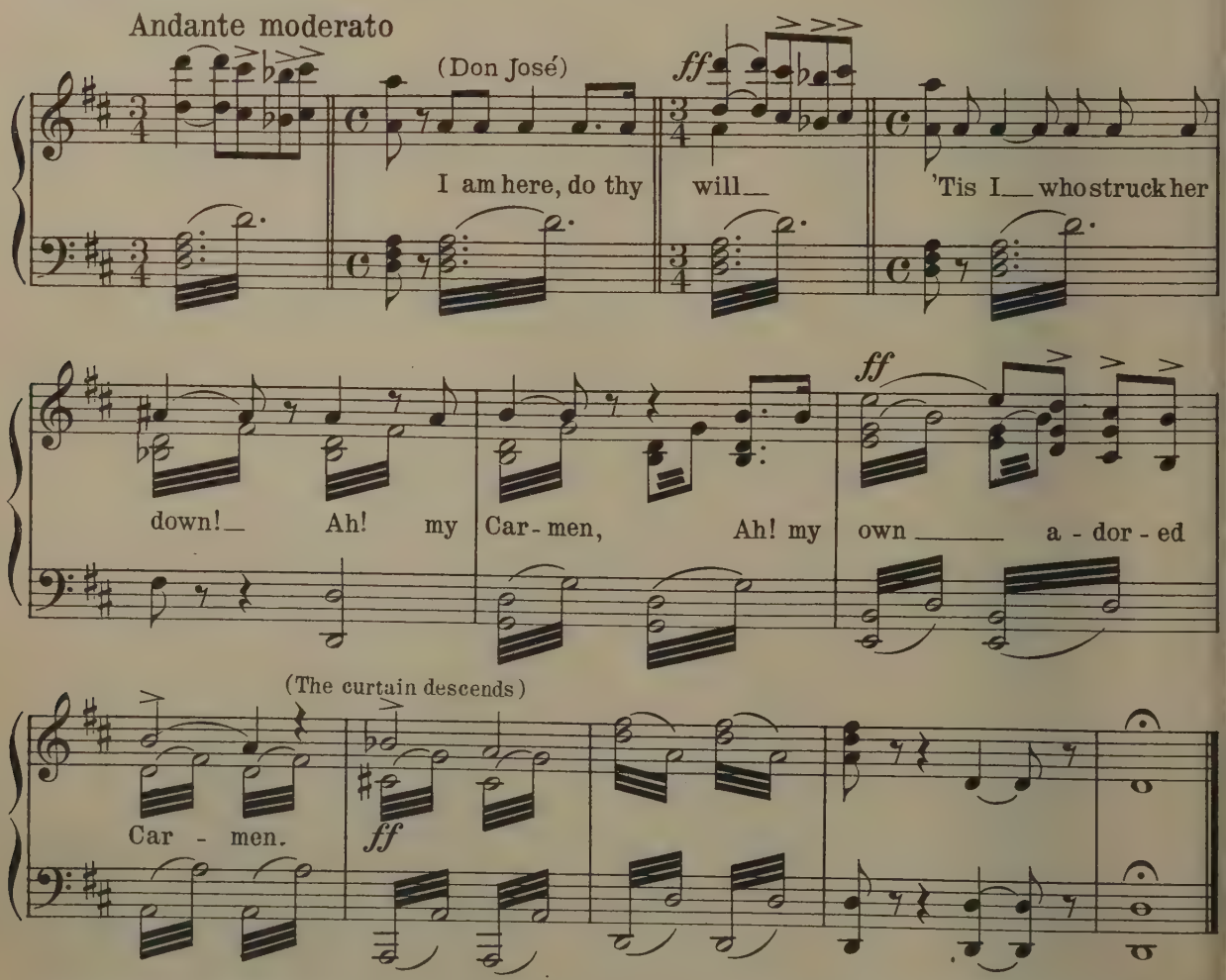
Last in the procession comes Escamillo, resplendent in his magnificent costume and accompanied by his adoring Carmen, who has totally forgotten the unfortunate Don José. Before Escamillo leaves to take his place in the Arena, he sings with Carmen the charming duet

If You Love Me

Andantino

Sung by Escamillo and Carmen


Car - men, Then you may, yes you may Be right proud love, to -
day! If you love me, if you love
dim.
mf (Carmen)
me! Thee I love, Es - ca - mil - lo, May I die if 'tis
false Nev - er have I lov'd yet as I love thee, my
f (Both)
own, Ah! I love thee, ah! I love thee!
p

After Escamillo has gone, Carmen is approached by two cigarette girls, Mercedes and Frasquita, who warn her that Don José has been seen in the public square and that he is watching for her with vengeance in his heart. Carmen laughs at them and her sangfroid in no way deserts her when, as she goes to walk into the bull fight, Don José suddenly confronts her. She treats him with the utmost scorn, while he, realizing that a catastrophe is imminent, alternately pleads with and threatens her. He asks her to go away with him, commence life anew, but she only laughs at him, tells him that he is a fool to still care for her, that love can never be brought back when once lost, and finally admits that Escamillo has her heart. Several times she goes to break away from him and finally, as the triumphant strains of the "Toreador Song" announces another victory for the great toreador, she throws the ring which Don José has given her into his face, and suddenly runs toward the Arena. Maddened at her indifference and at the final insult which she has cast upon him, Don José draws his stiletto and rapidly pursuing her, plunges the knife in her back just as she gains the steps of the Arena. She falls dead and as Don José, dazed at his own act, stands looking at her prostrate form, the strains of the "Toreador Song" are once more heard. As the doors swing open the people stand spell-bound at the tragedy before them and Don José, wakened out of the lethargy into which he has fallen, announces the fact that he has slain Carmen in the following dramatic musical passage:



As the curtain goes down Don José falls prostrate beside the woman whom he loved in both life and death.

END OF THE OPERA

RIGOLETTO

Libretto by Francesco Piave

Music by Guiseppe Verdi

CHARACTERS

THE DUKE OF MANTUA

RIGOLETTO, a hunchback jester

SPARAFUCILE, an assassin

BORSA, the Duke's attendant

GILDA, Rigoletto's daughter

MADDALENA, Sparafucile's sister

The scene is laid in the city of Mantua about the year 1600.

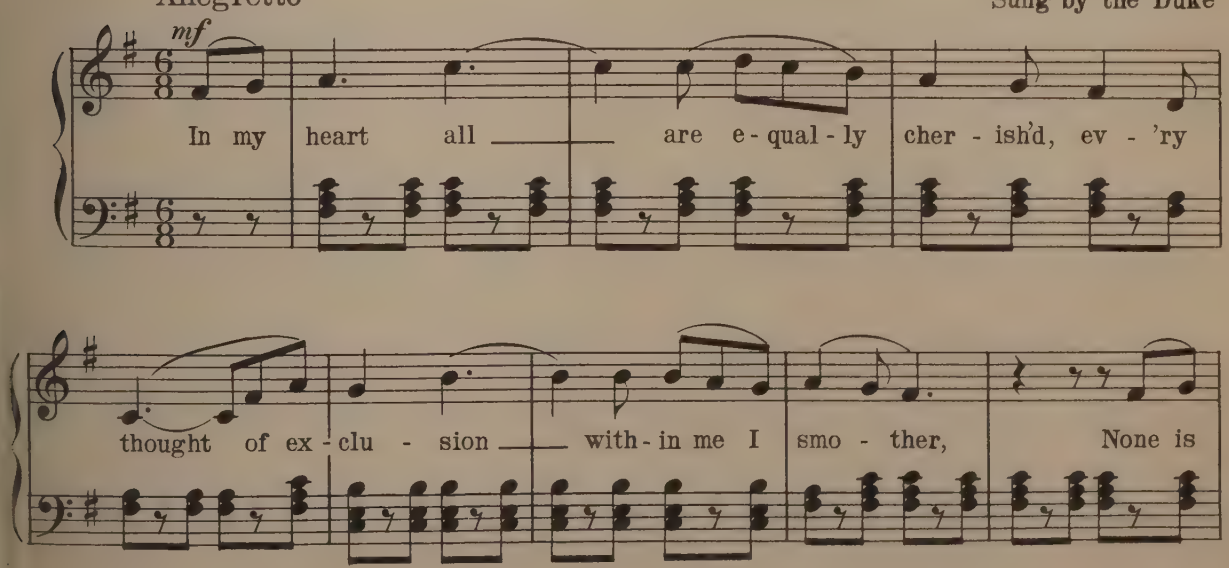
ACT I

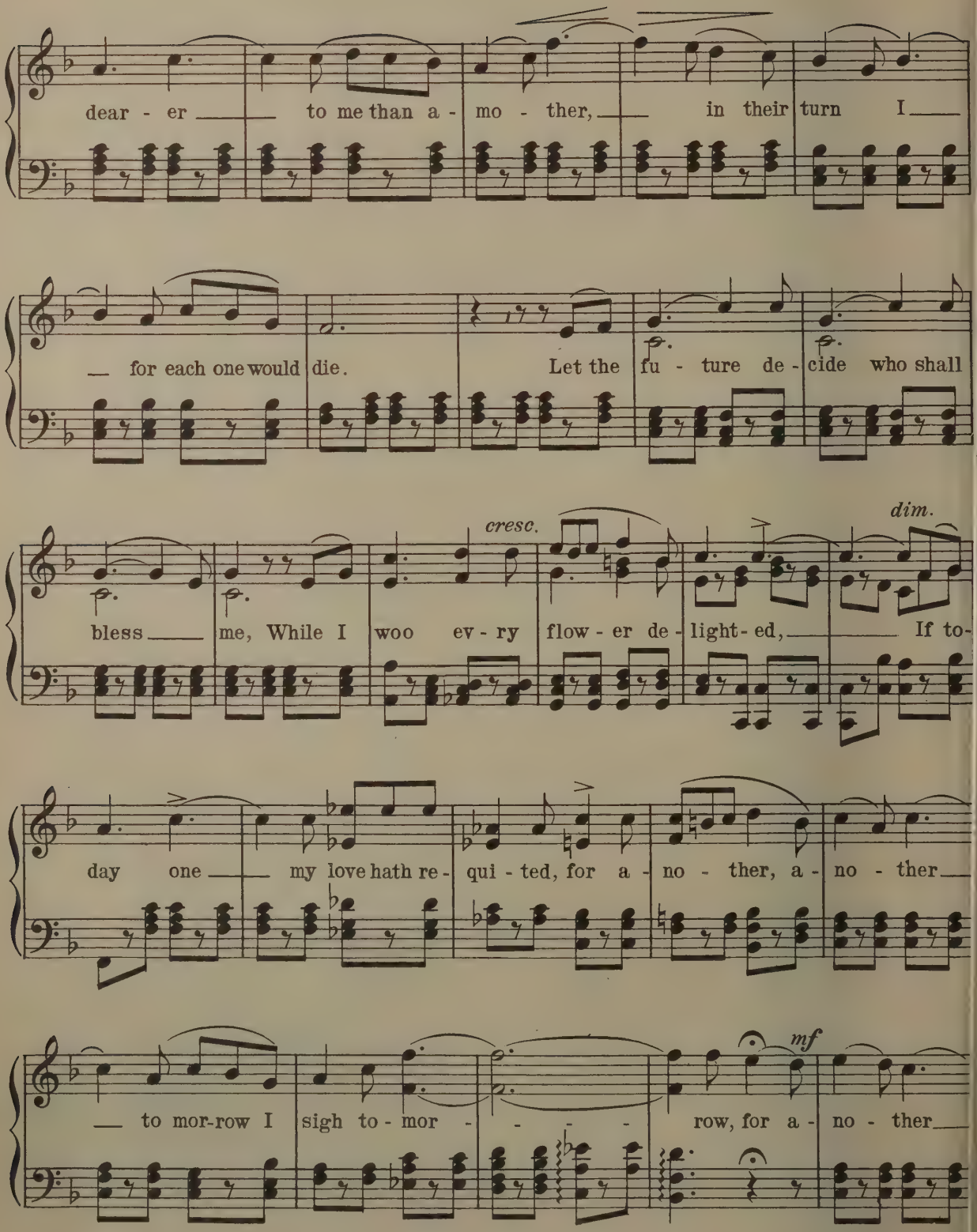
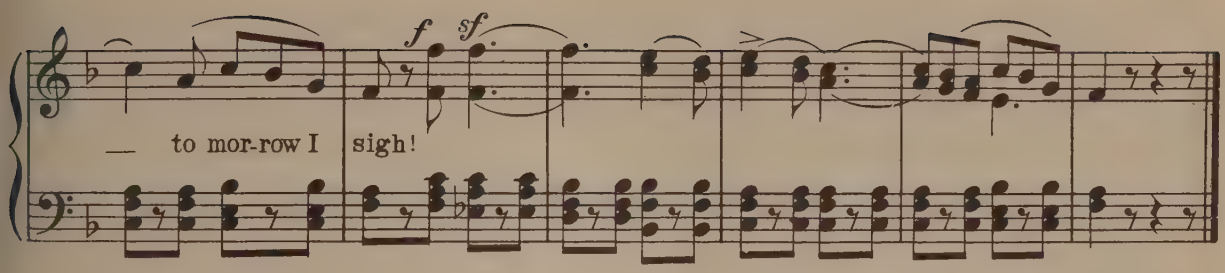
The first scene takes place in the magnificent ball-room of the Duke's palace. A fête is in progress, and the nobles with their ladies are gathered in brilliant array. The Duke is telling Borsa, his attendant, about a beautiful maiden whom he first saw while she was performing her devotions at church, and whom he has been wooing in the guise of a poor student. He has already discovered that she lives in a remote part of Mantua and that a mysterious stranger visits her every day. As he is speaking, the wife of the Count of Ceprano passes and when Borsa cautions him about expressing his admiration of her too loudly, the Duke laughs and sings the famous song

In My Heart

Allegretto

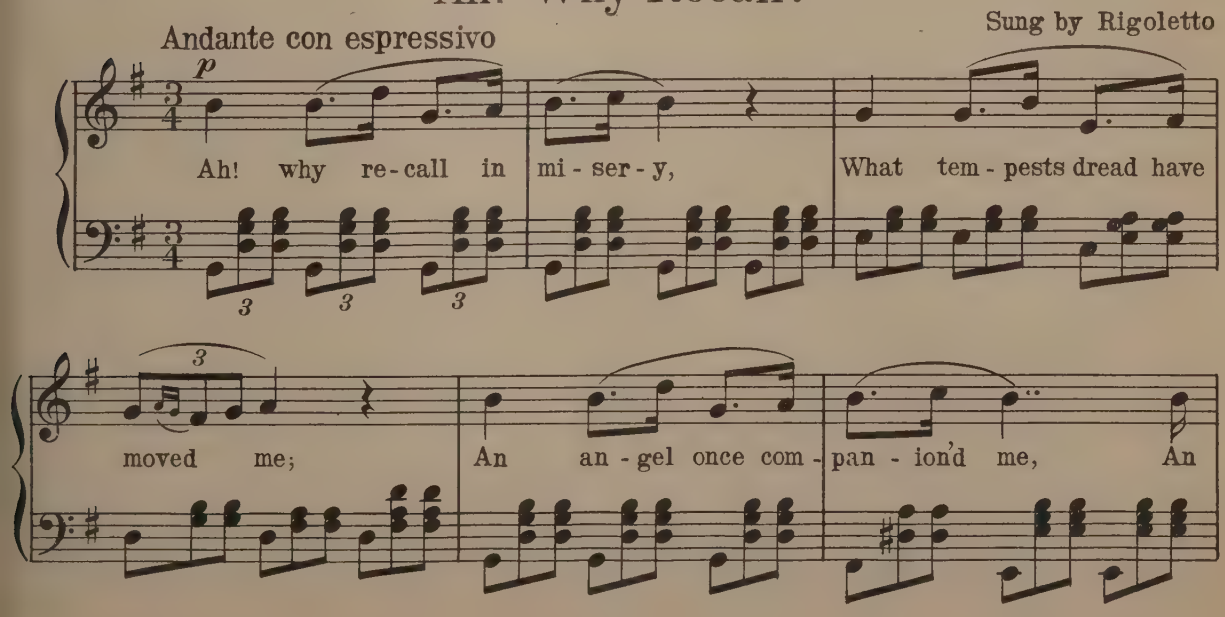
Sung by the Duke

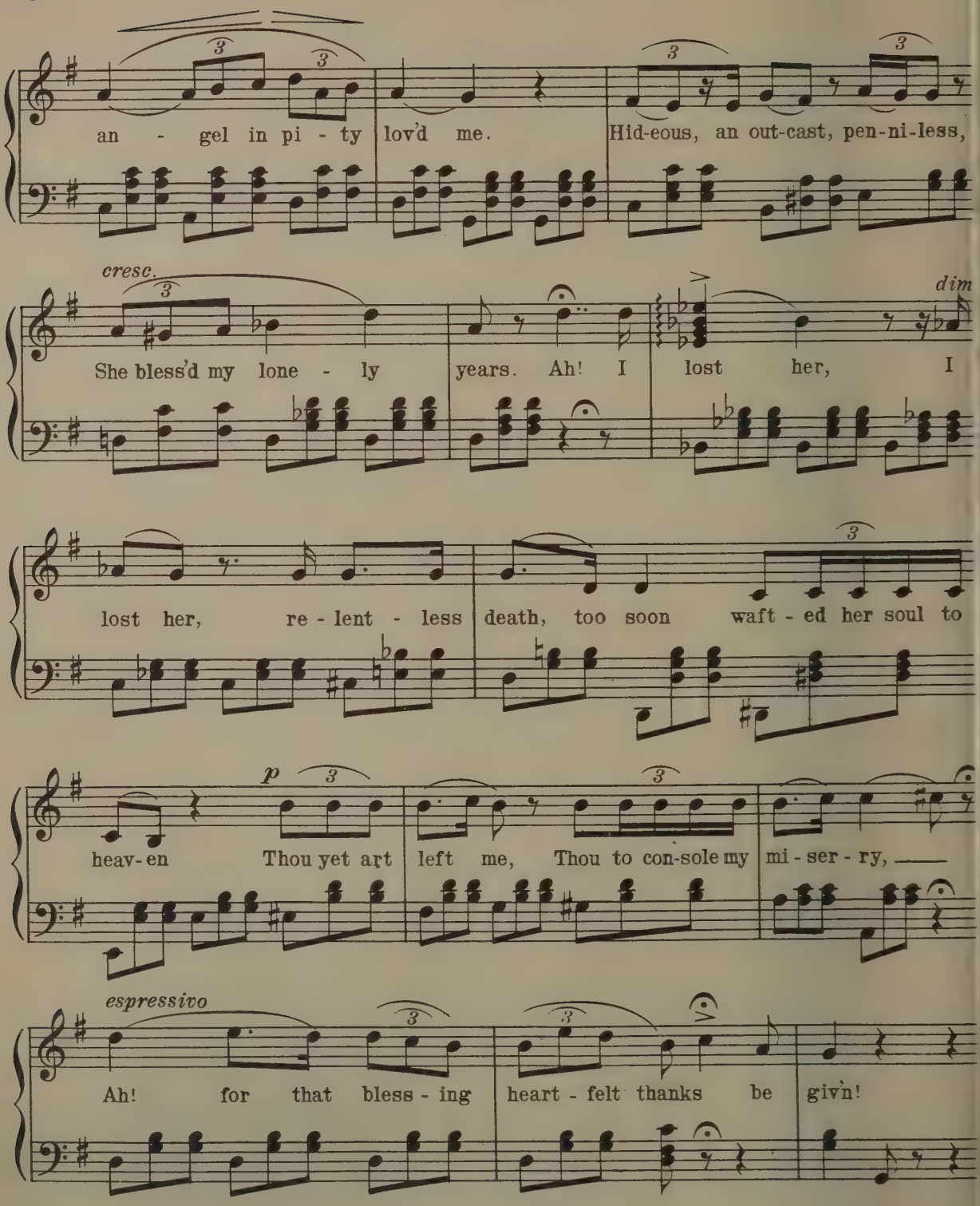



dear - er to me than a - mo - ther, in their turn I
for each one would die. Let the fu - ture de - cide who shall
cresc.
dim.
bless me, While I woo ev - ry flow - er de - light - ed, If to-
day one my love hath re - qui - ted, for a - no - ther, a - no - ther
mf
to mor-row I sigh to - mor - row, for a - no - ther

After he sings this dashing ditty, the Duke makes desperate love to the Countess and goes out with her on his arm. Rigoletto follows him, after having made much fun, in his bitter, sarcastic way, of the discomfited Count of Ceprano before the courtiers. As soon as Rigoletto is gone, one of the courtiers tells the others that he has found out that Rigoletto has a lady-love, which of course causes great amusement; whereupon the Count of Ceprano, wishing to revenge himself for Rigoletto's jesting, proposes that they carry her off the following night, to which all eagerly assent. The Duke and Rigoletto again enter, the latter counseling him to carry off Ceprano's wife and to put the husband to death if he objects. Just then the Count of Monterone forces his way into the Duke's presence and boldly denounces him for having made his daughter an object of scorn, whereupon the Duke orders him arrested and as he is led away, Rigoletto unmercifully derides and ridicules him. In retaliation, the Count lays a parent's curse upon Rigoletto and the jester, who is extremely superstitious, is struck dumb with terror.

In the next scene, which takes place in front of Rigoletto's house, the jester is accosted by Sparafucile, a professional assassin, who asks him if there is anyone whom he would like put out of the way - if so, it will only cost him a small sum. When Rigoletto asks him how this is accomplished, Sparafucile informs him that he has a sister who decoys the victim to his house, and that in this way many a dark deed has been successfully performed. Just as Sparafucile goes away, Gilda, Rigoletto's daughter enters and in the course of their conversation asks Rigoletto to tell her something of her mother, whereupon he sings the plaintive air

Ah! Why Recall?



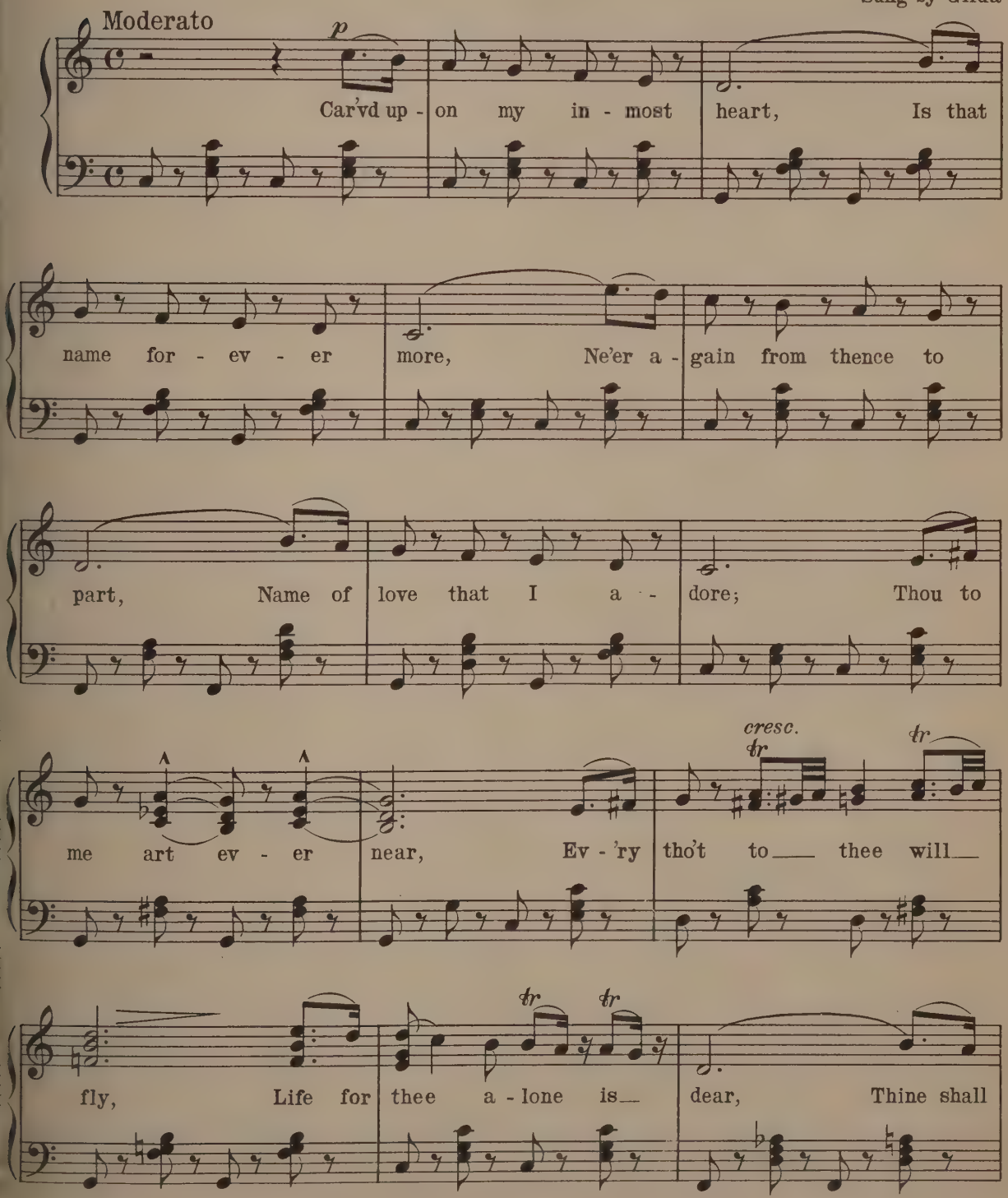


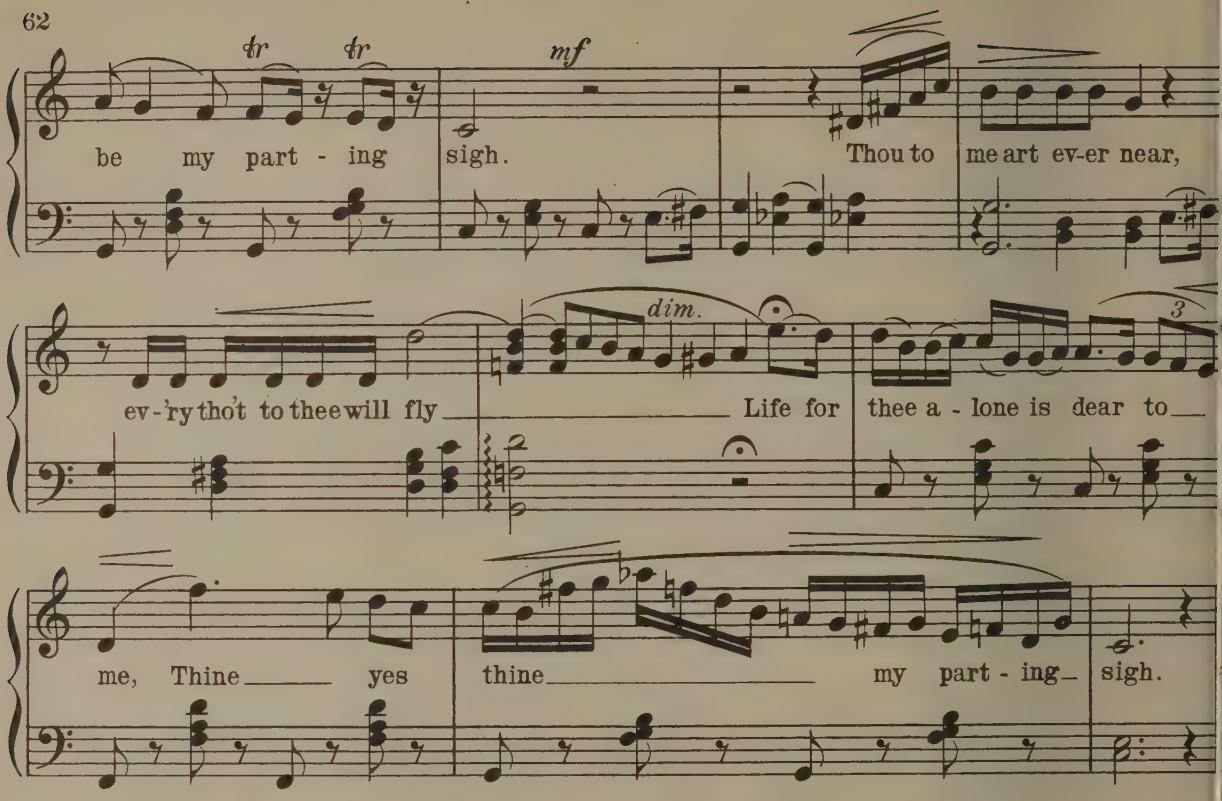
Then he tells Gilda that he has no family and no friends, being nothing but a poor deformed hunchbac and warns the maid-servant, Giovanna, not to permit anyone to come in. He then goes away, after whi the Duke enters, having bribed the maid-servant with a purse of gold. He makes violent love to Gild

telling her his name is Walter Maldé and that he is a poor student. Suddenly Gilda sends him away, having thought she heard her father approach,and after he goes, she sings the beautiful

Carved Upon My Heart (Caro Nome)

Sung by Gilda



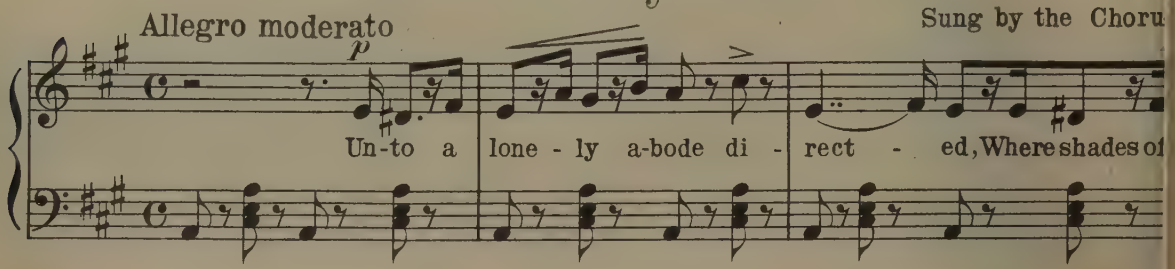


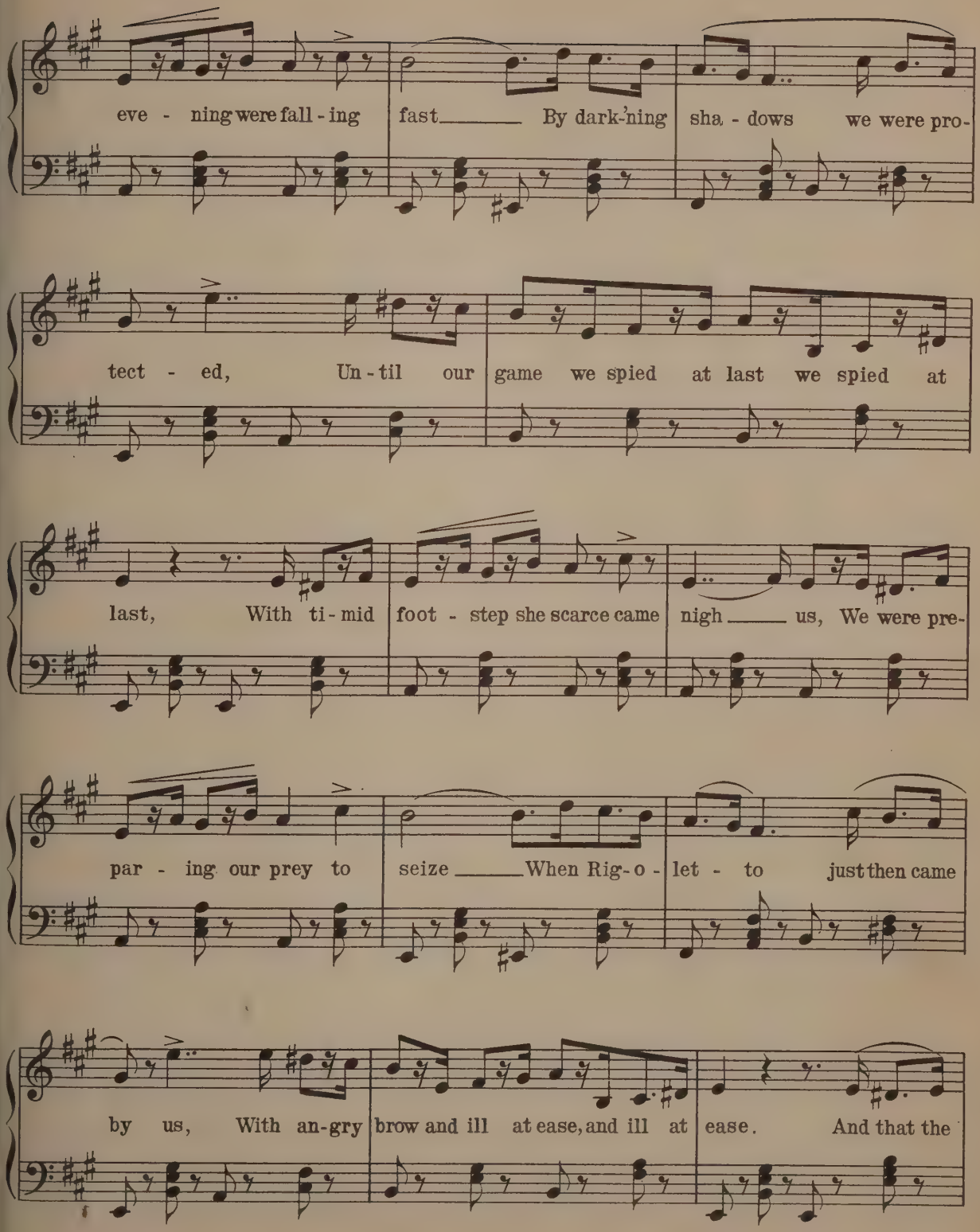
Night has now fallen, and as Gilda ascends the terrace to the house with a lantern in her hand, the Coun of Ceprano, accompanied by the courtiers, all cloaked and masked, steal in for the purpose of abductin her. They are suddenly confronted by Rigoletto, who is fearful for his daughter, but they assure him tha they are about to carry off the wife of the Count of Ceprano (whose residence is next door) and induce hi to join in their scheme. One of the courtiers puts a mask over Rigoletto's face, and ties it with a handke chief so that he cannot see; then they even make him hold the ladder while they carry his own daughte Gilda away. As she is lifted from the ladder, a scarf falls from her shoulders at his feet, and when h takes the mask from his face, he recognizes the scarf and realizes that he has been tricked. Filled wit superstition, he sees in the deed only the fullfillment of the parent's curse which has been laid upon hi and falls prostrate in a swoon.

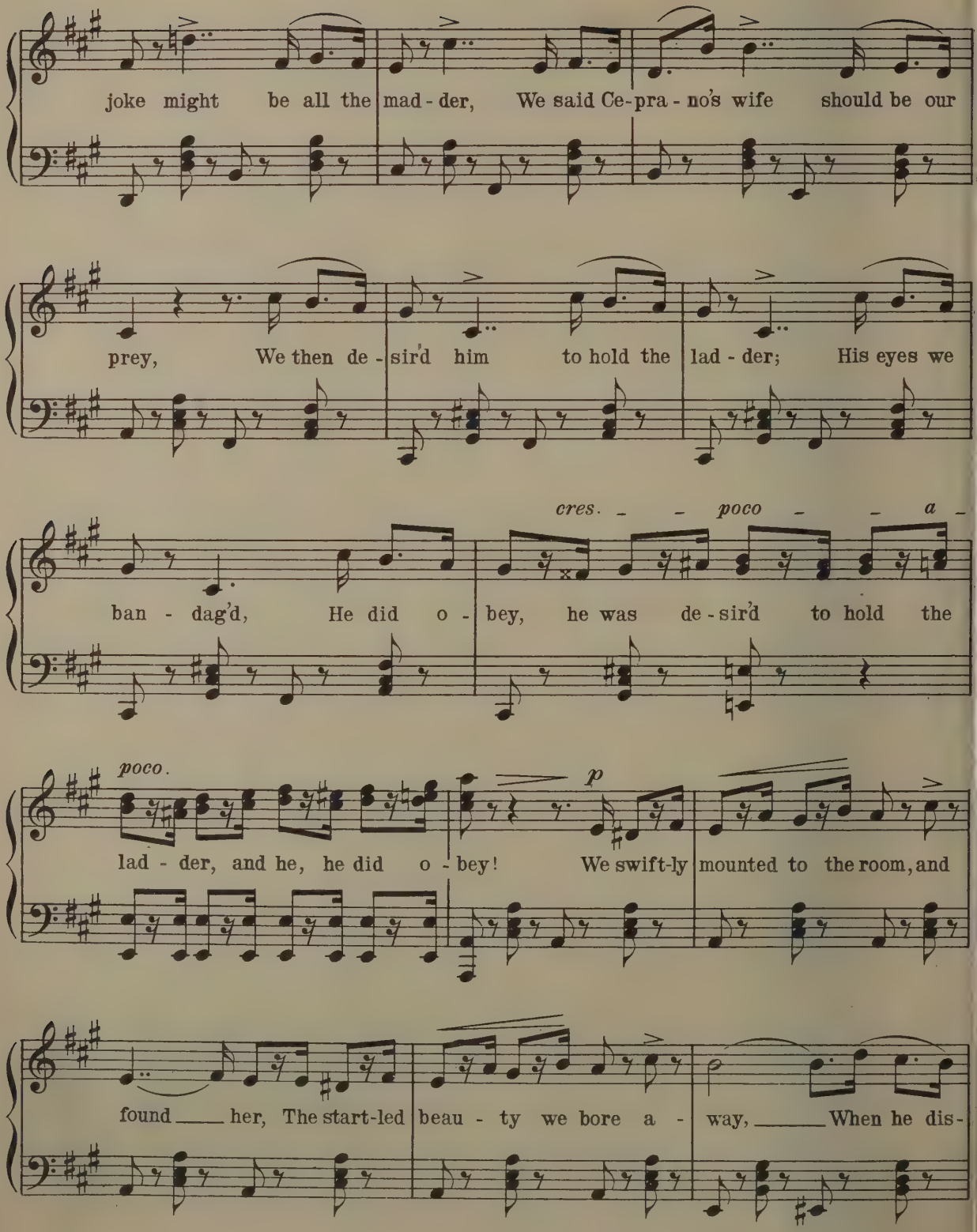
ACT II

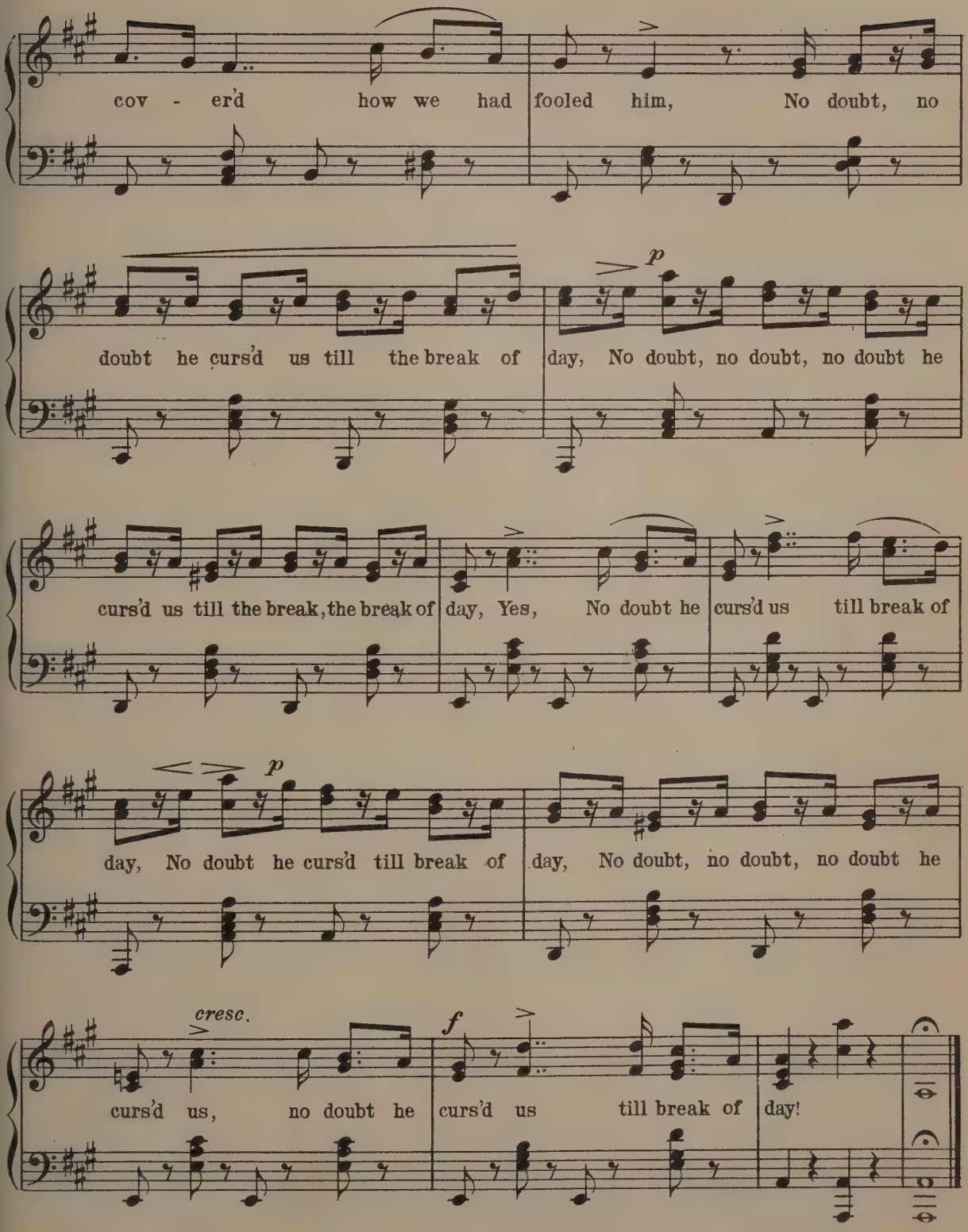
The second act takes place in one of the drawing-rooms in the Duke's palace. The Duke has alread learned of Gilda's abduction, but he does not know as yet that it is the work of his own courtiers, or tha Gilda is Rigoletto's daughter. Just then, the courtiers enter and inform the Duke that they have carrie off Rigoletto's lady-love in the following spirited chorus.

Unto A Lonely Abode




eve - ning were fall - ing fast By dark-'ning sha - dows we were pro-
tect - ed, Un - til our game we spied at last we spied at
last, With ti - mid foot - step she scarce came nigh us, We were pre-
par - ing our prey to seize When Rig-o - let - to just then came
by us, With an-gry brow and ill at ease, and ill at ease. And that the

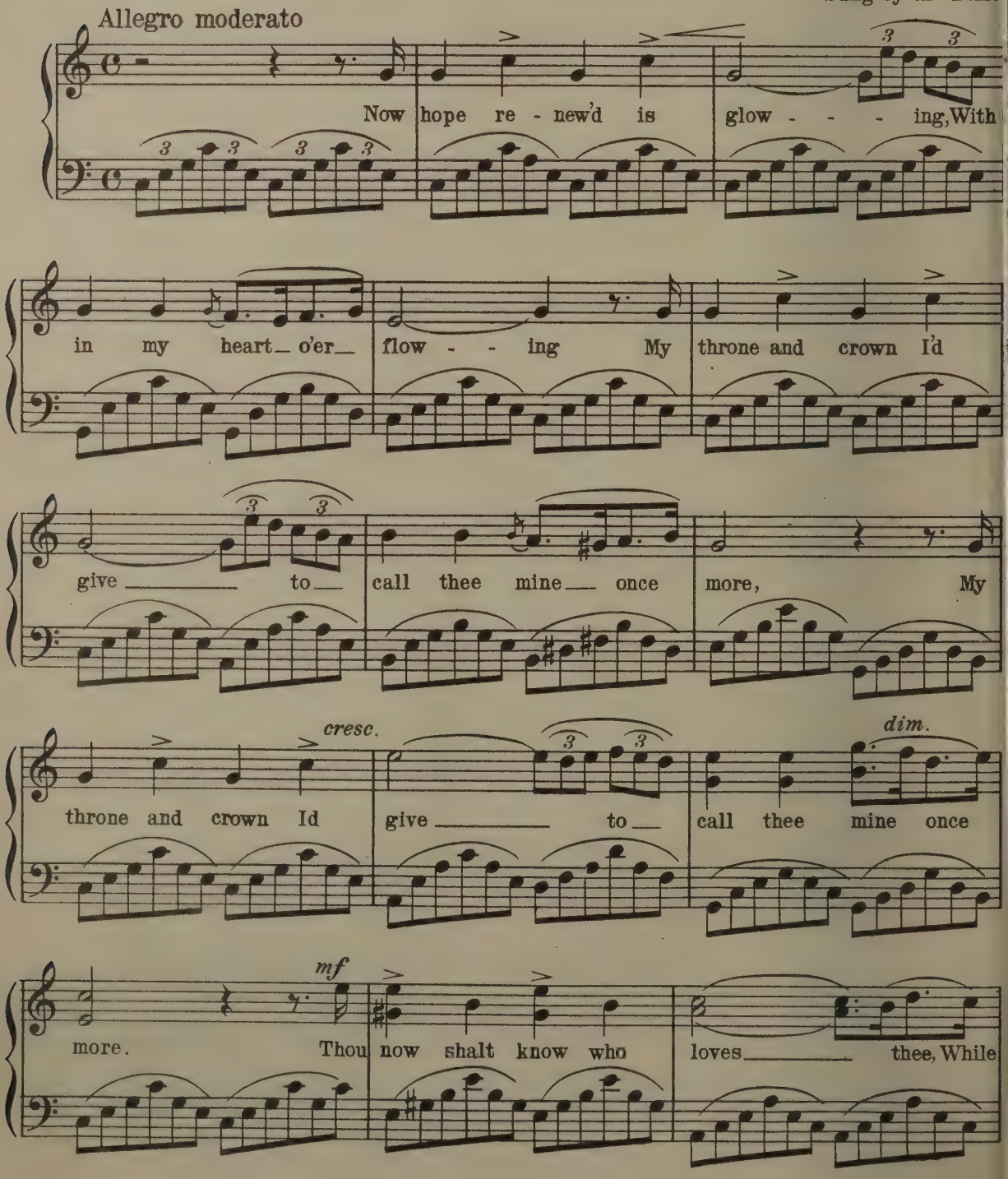

joke might be all the mad - der, We said Ce-pra - no's wife should be our
prey, We then de - sir'd him to hold the lad - der; His eyes we
cres. poco a
ban - dag'd, He did o - bey, he was de - sir'd to hold the
poco.
p
lad - der, and he, he did o - bey! We swift-ly mounted to the room, and
found her, The start-led beau - ty we bore a - way, When he dis-

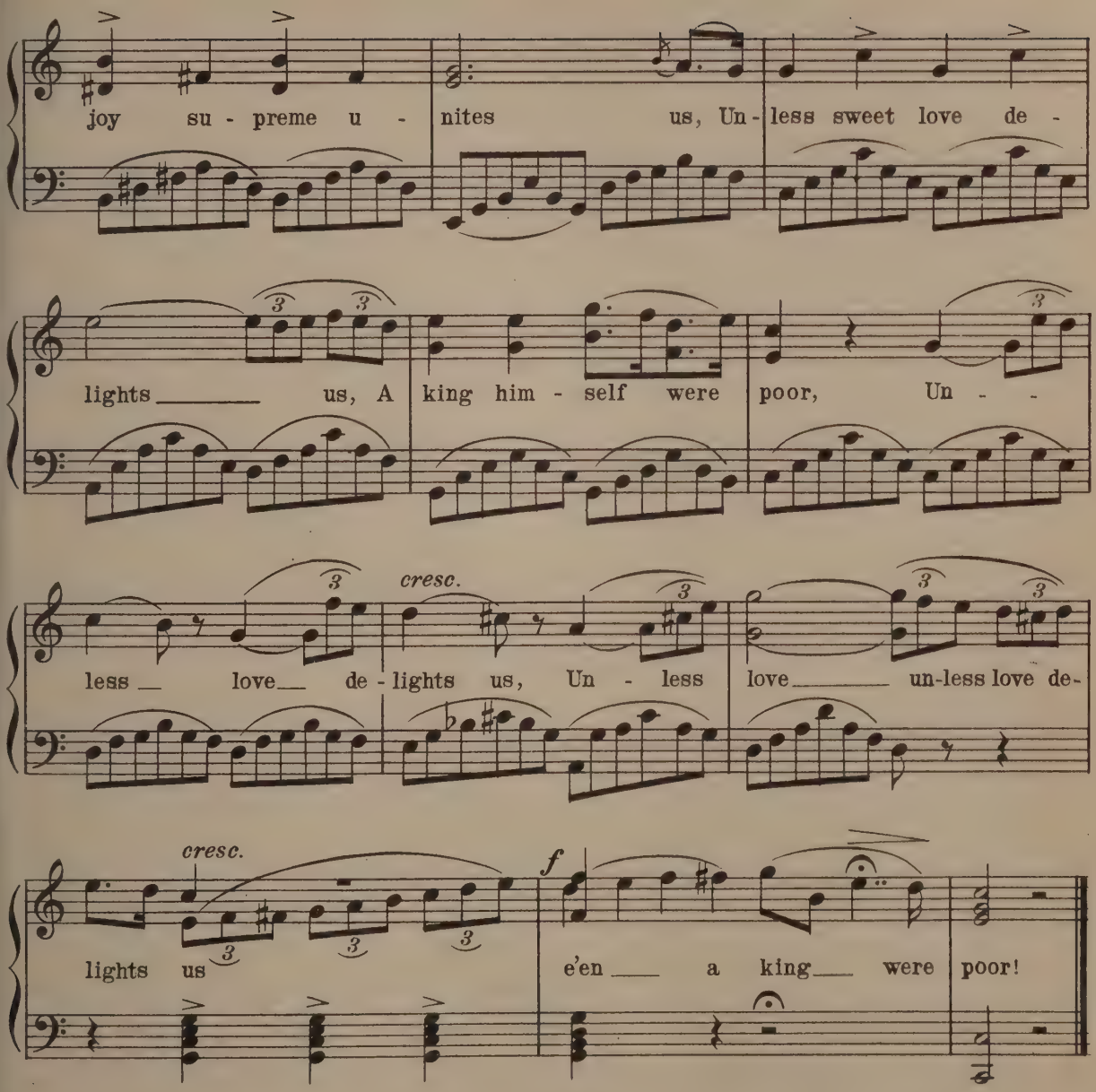

cov - er'd how we had fooled him, No doubt, no
p
doubt he curs'd us till the break of day, No doubt, no doubt, no doubt he
curs'd us till the break, the break of day, Yes, No doubt he curs'd us till break of
p
day, No doubt he curs'd till break of day, No doubt, no doubt, no doubt he
cresc.
f
curs'd us, no doubt he curs'd us till break of day!

After the Duke hears this, he realizes that they have carried away the very lady with whom he himself is infatuated, and when the courtiers tell him that they have brought her to the palace, he sings the following aria:

Now Hope Is Renewed

Sung by the Duke





After this song he goes away, and a few minutes later Rigoletto enters. He has succeeded in calming himself, and decides to temporize with the courtiers in order to find out where they have hidden his daughter. When he inquires for the Duke, they inform him that he is still sleeping, but when one of the Duchess's pages comes, they tell the page that he has gone hunting, whereupon Rigoletto realizes that Gilda must be in the toils of the Duke, and in a scene of tremendous dramatic power, tells them that Gilda is his daughter, alternately pleading with and threatening them to restore her to him - but of course all in vain. Finally Gilda herself appears, and as Rigoletto clasps her to his breast, she tells him how the Duke has deceived her by pretending that he was only a poor student and how she was finally abducted and taken to the Palace. Just then the Count of Monterone, who had invoked the curse upon Rigoletto, passes by on the way to prison. Pausing in front of the picture of the Duke which is hanging in the drawing-room, he laments the

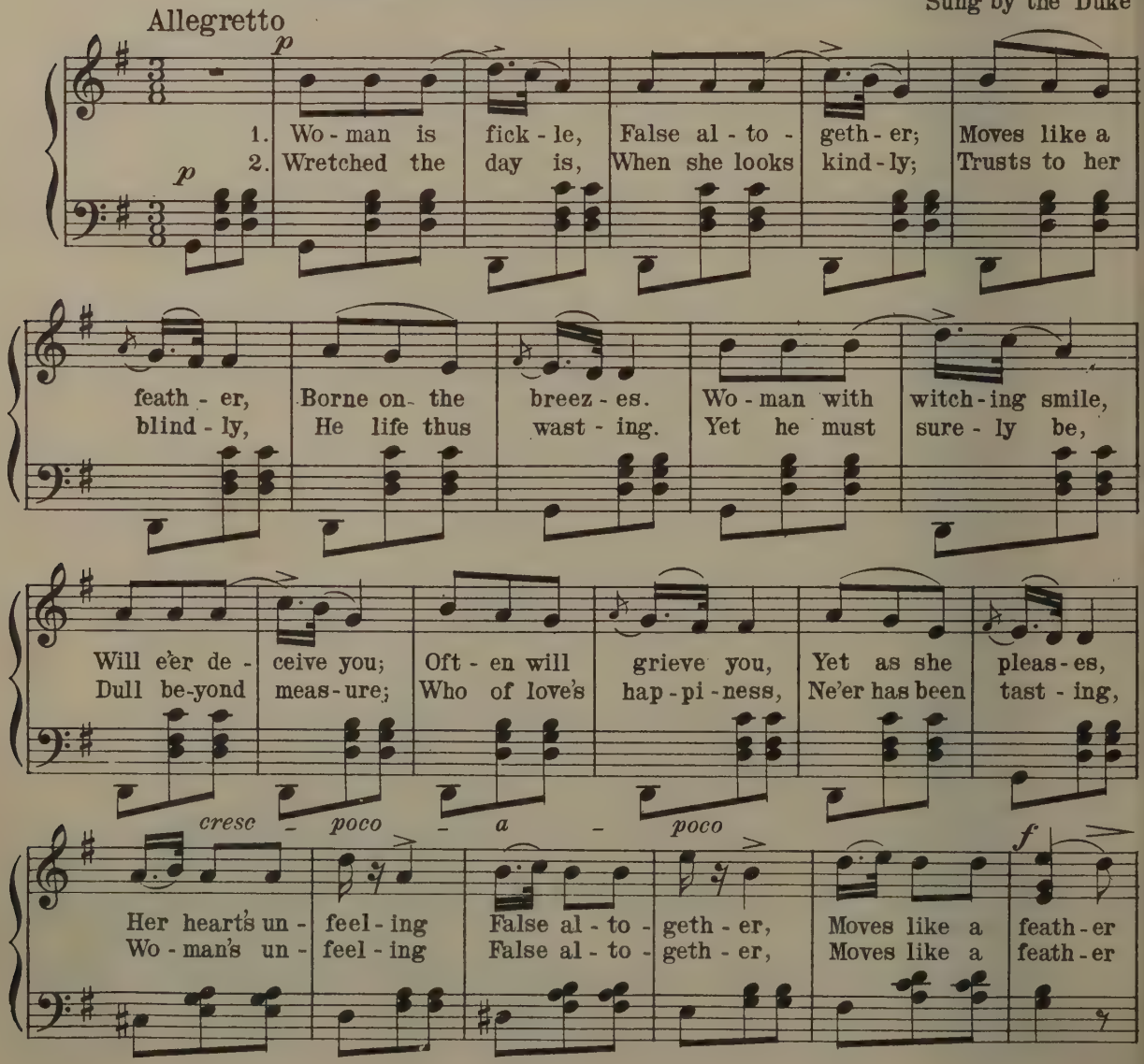
fact that no one will avenge him, but Rigoletto who overhears him, takes an oath that both he and Monterone shall be revenged; yet the gentle Gilda, injured as she has been, pleads with her father to forget all thoughts of vengeance.

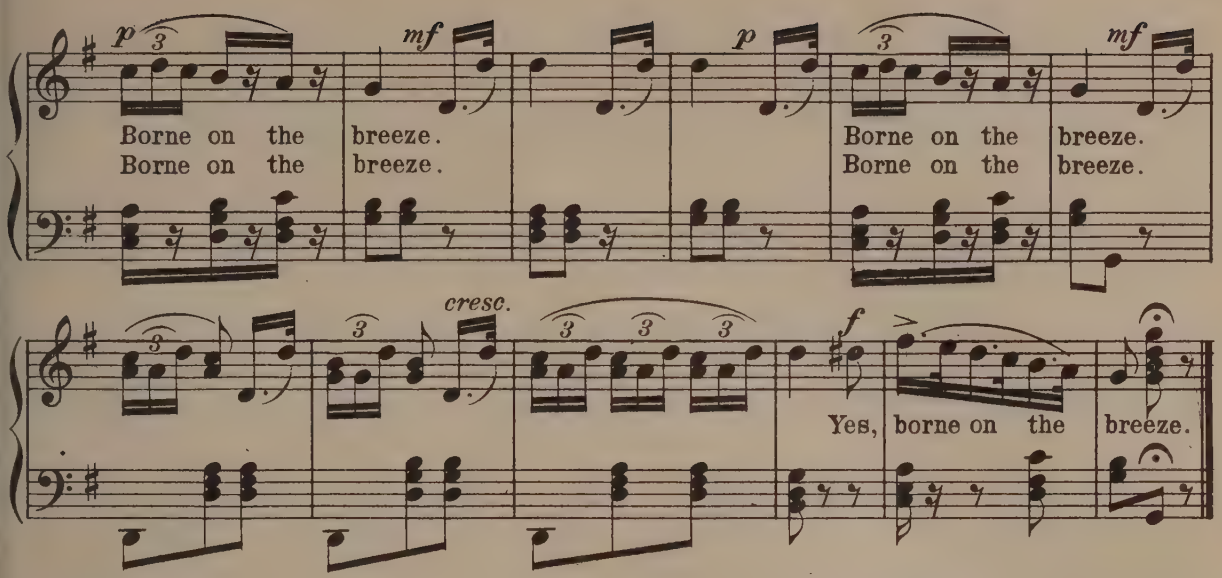
ACT III

In the next act, the scene takes place both inside and outside of the assassin, Sparafucile's house, the scenery being arranged so that one may see the action in both places. Rigoletto and Gilda are standing outside the house engaged in earnest conversation, Gilda still pleading for the faithless Duke, and Rigoletto planning to show her that he is faithless. Just then, the Duke, dressed as an ordinary soldier, enters Sparafucile's house as Gilda and her father watch him through a crevice in the wall. He asks Sparafucile for some wine, and while he goes to get it, sings the most popular song in the opera entitled

Woman Is Fickle (La Donna é Mobilé)

Sung by the Duke



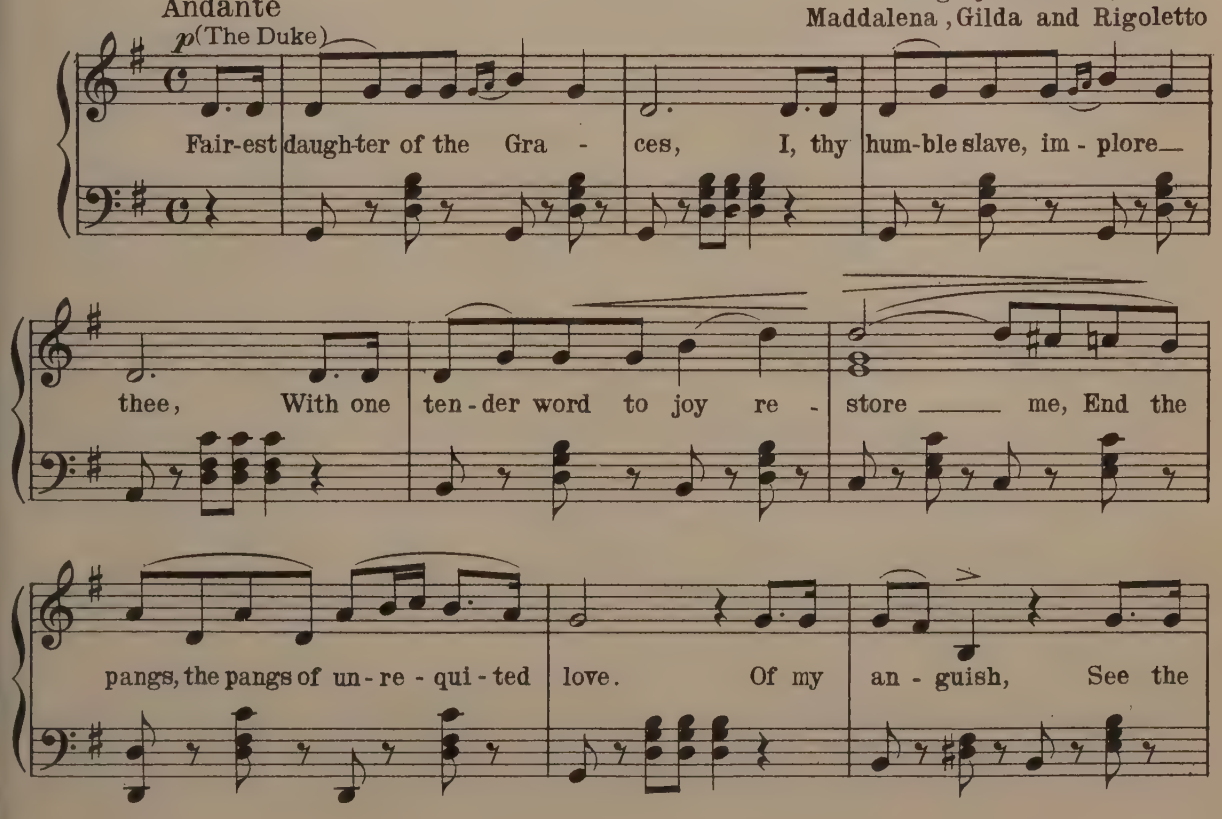


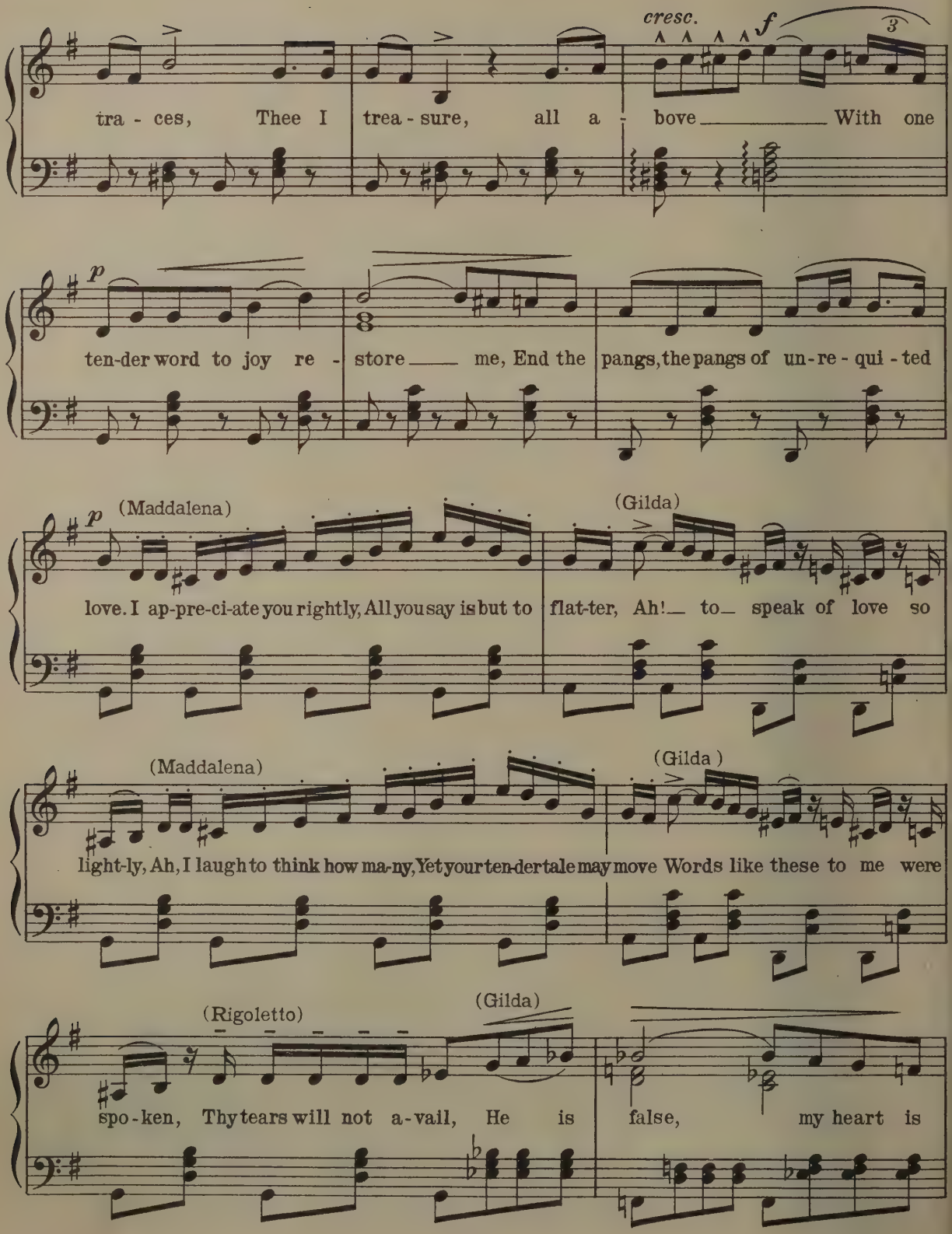
Sparafucile brings in the wine and then goes out into the street, and ask Rigoletto what to do, whereupon Rigoletto tells him to wait awhile. In the meantime, the Duke has commenced making violent love to Maddalena, Sparafucile's sister, and at this point the most remarkable musical number in the entire opera is sung by a quartet composed of the Duke and Maddalena on the inside and Rigoletto and Gilda on the outside of the house.

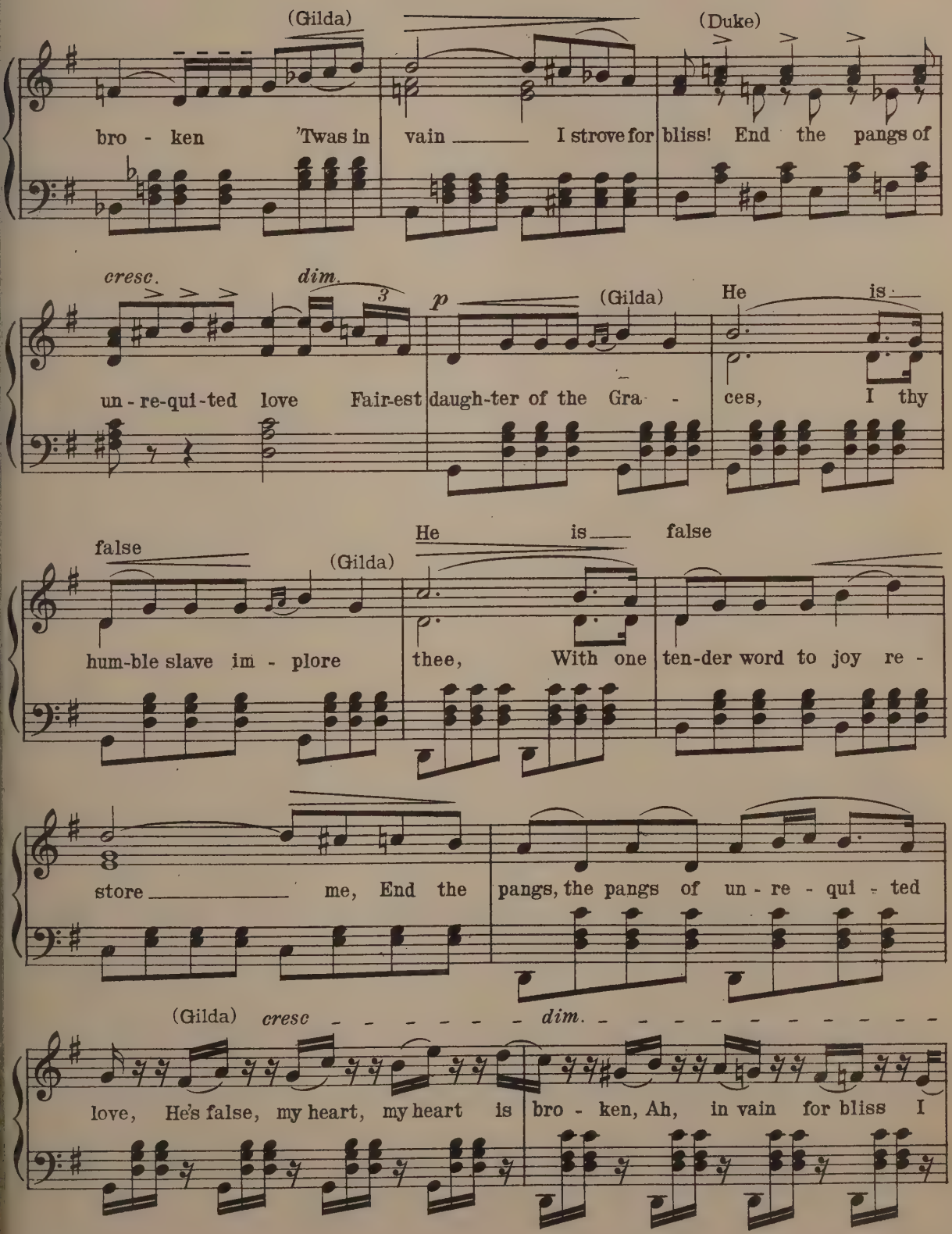
Fairest Daughter of the Graces

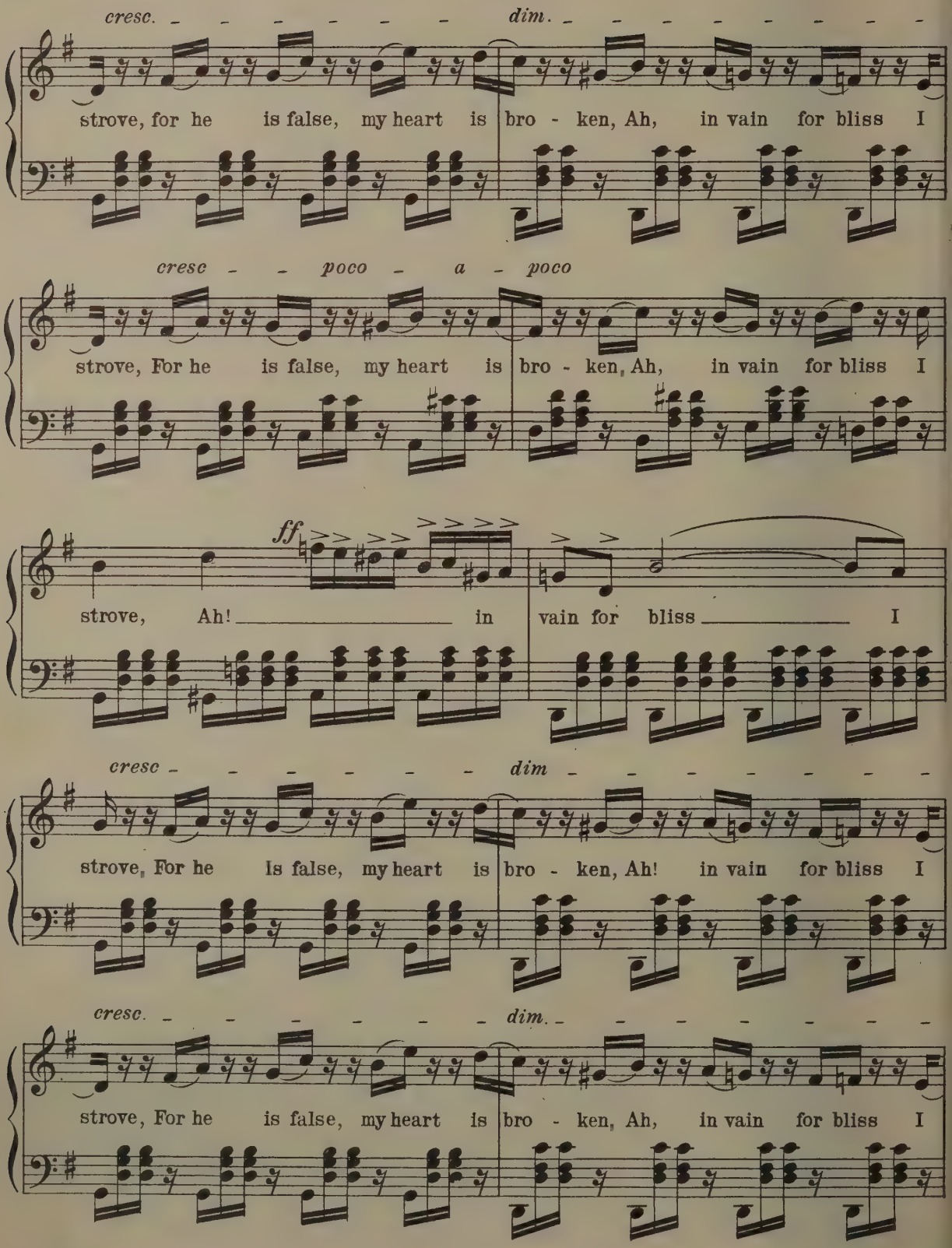
Andante

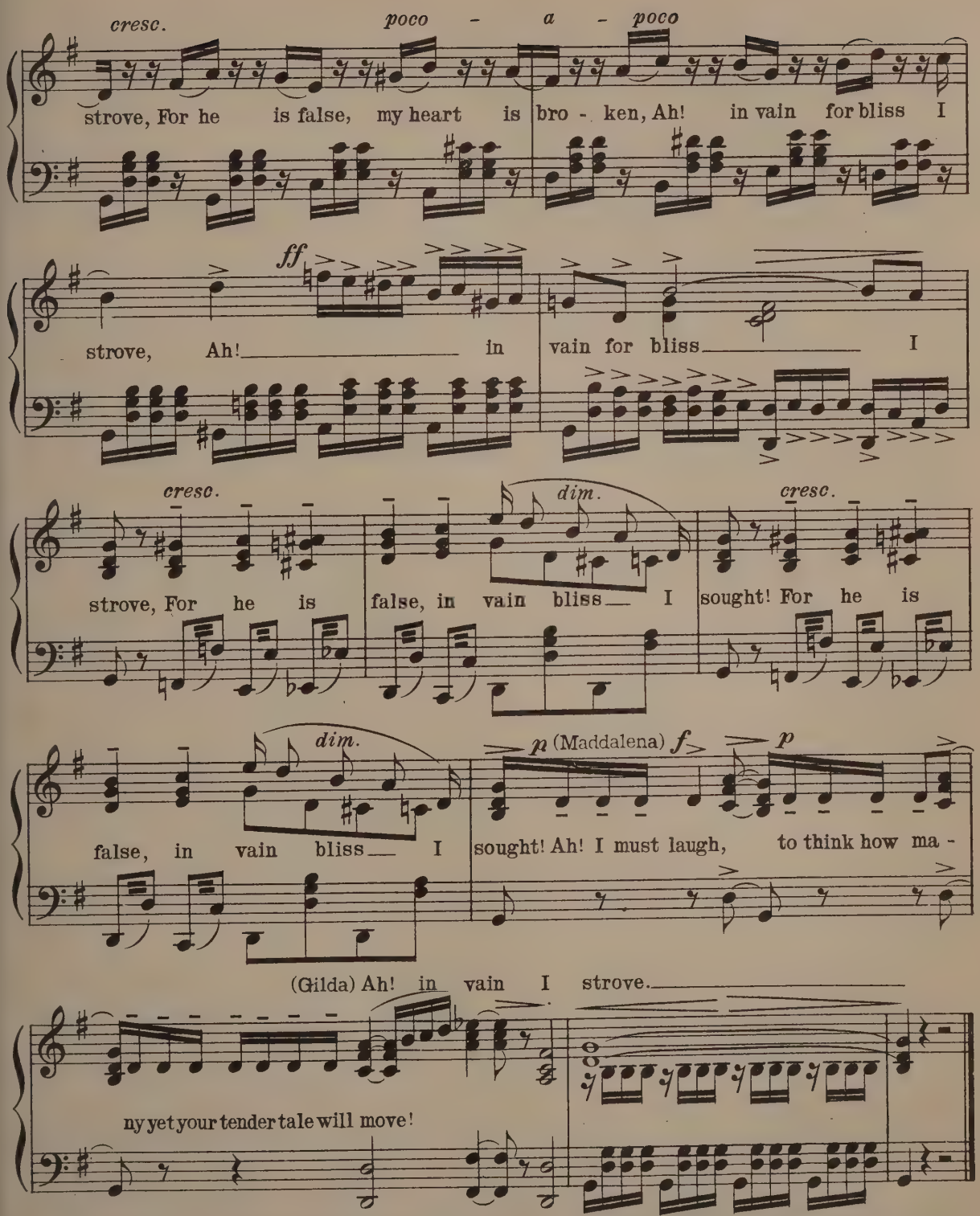
Sung by the Duke, Maddalena, Gilda and Rigoletto




cresc.
f
3
tra - ces, Thee I trea - sure, all a - bove With one
p
ten-der word to joy re - store me, End the pangs, the pangs of un-re - qui - ted
p
(Maddalena)
(Gilda)
love. I ap-pre-ci-ate you rightly, All you say is but to flat-ter, Ah! to speak of love so
(Maddalena)
(Gilda)
light-ly, Ah, I laugh to think how ma-ny, Yet your ten-der tale may move Words like these to me were
(Rigoletto)
(Gilda)
spo-ken, Thy tears will not a-vail, He is false, my heart is


(Gilda)
(Duke)
bro - ken 'Twas in vain I strove for bliss! End the pangs of
cresc.
dim.
p
(Gilda)
He is
un - re-qui-ted love Fair-est daugh-ter of the Gra - ces, I thy
false
(Gilda)
He is false
hum-ble slave im - plore thee, With one ten-der word to joy re -
store me, End the pangs, the pangs of un - re - qui - ted
(Gilda) cresc dim.
love, He's false, my heart, my heart is bro - ken, Ah, in vain for bliss I

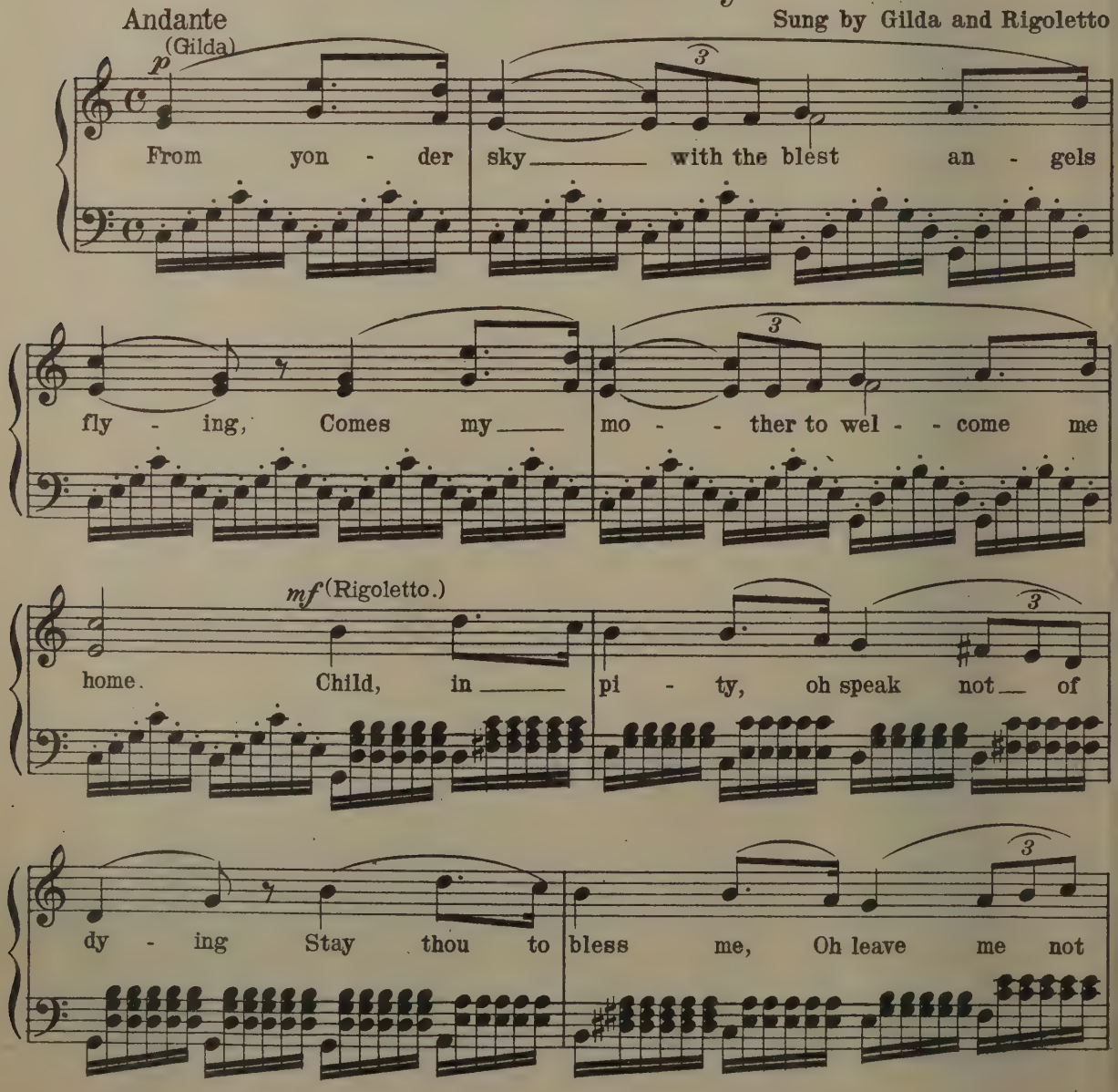

cresc.
dim.
strove, for he is false, my heart is bro - ken, Ah, in vain for bliss I
cresc - - poco - a - poco
strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I
ff
strove, Ah! in vain for bliss I
cresc
dim
strove, For he Is false, my heart is bro - ken, Ah! in vain for bliss I
cresc.
dim.
strove, For he is false, my heart is bro - ken, Ah, in vain for bliss I

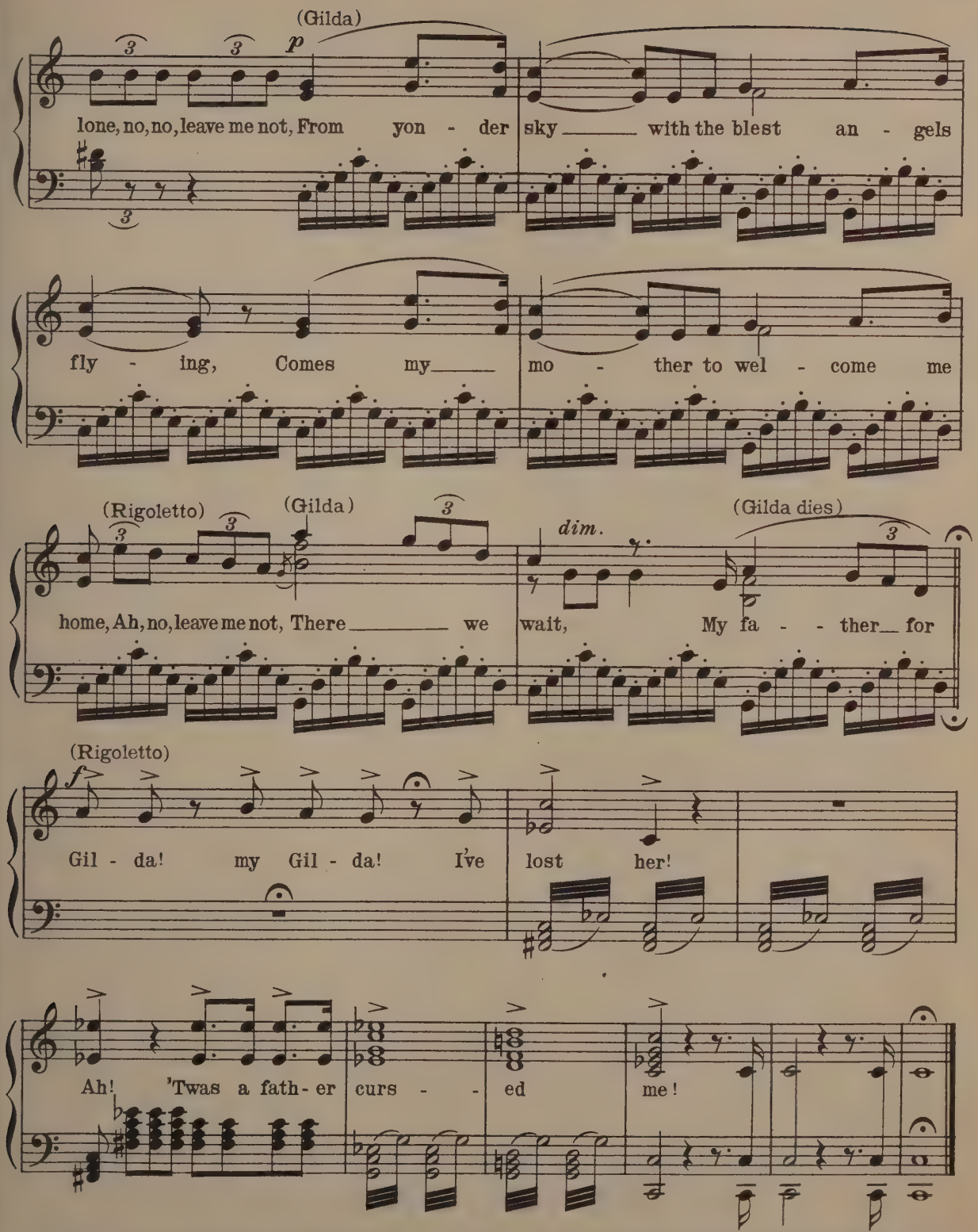


Rigoletto then makes up his mind inflexibly that the Duke must die, but the gentle Gilda is still unwilling. Rigoletto makes a bargain with Sparafucile to make away with him for twenty golden crowns, and goes away, telling the assassin that he will return at midnight to dispose of the body.

In the meantime, Maddalena, who has been very much attracted by the Duke's ingratiating manner, finally persuades her brother to agree to make away with anyone who may turn up at the house before midnight and thus save the Duke. This plan is overheard by Gilda, who has stolen away from her father, and she makes up her mind to sacrifice herself for the Duke, accomplishing this by knocking at the door and becoming the victim of Sparafucile's sword. As the hour of twelve strikes, Rigoletto returns and is given the sack which he supposes contains the dead body of the Duke. As he goes to cast the sack into the river, he suddenly hears the voice of the Duke at a distance, and realizing that some mistake must have been made, he tears open the sack only to gaze into the face of his daughter. She revives at the sound of his voice, and when he questions her, tells him that she loved the Duke too much to see him die and asks her father's forgiveness in the final musical number of the opera entitled

From Yonder Sky





As the curtain descends, Gilda breathes her last, and the unfortunate Rigoletto falls prostrate over her body.

END OF THE OPERA

LOHENGRIN

Words and Music by Richard Wagner

CHARACTERS

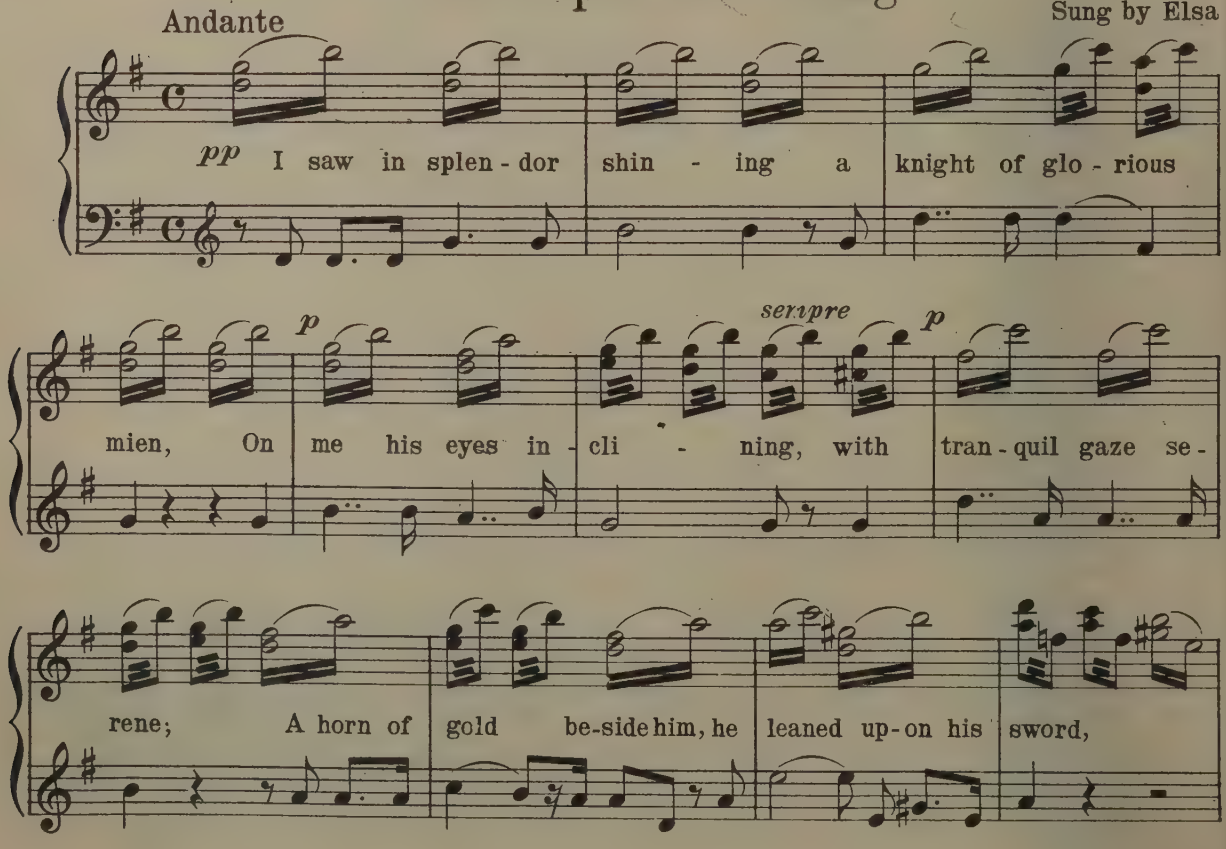
HENRY, King of Germany
LOHENGRIN, a knight of the Holy Grail
ELSA, the Duke of Brabant's daughter
DUKE GODFREY, her brother
FREDERICK, Count of Brabant
ORTRUD, his wife

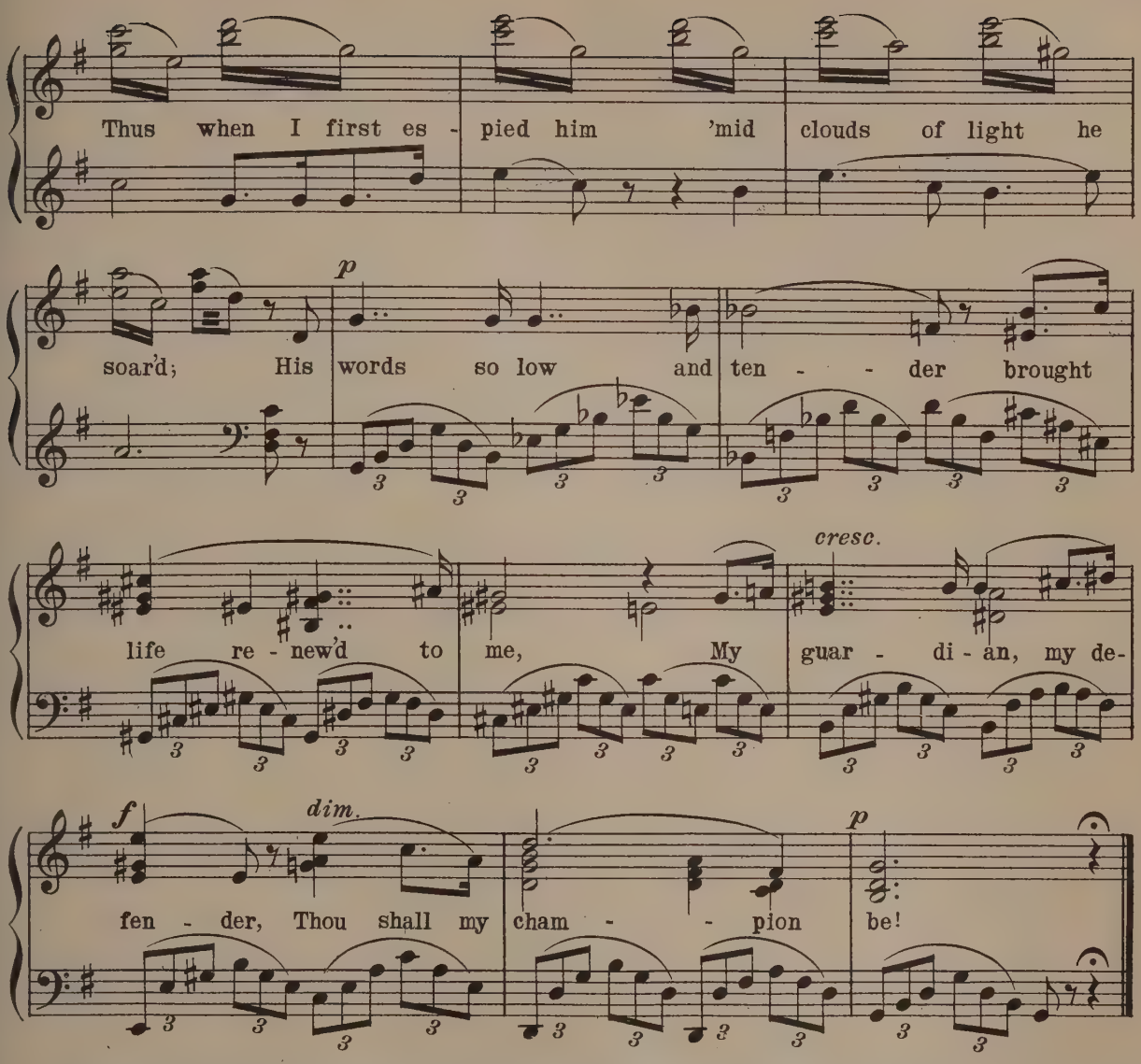
The scene is laid in Antwerp about the year 1000.

ACT I

The first act takes place on the banks of the river Scheldt, where King Henry sits in judgment on Elsa, daughter of the Duke of Brabant. Count Frederick and Ortrud, his wife, have accused Elsa of killing her brother Godfrey, who has mysteriously disappeared. When the king asks Elsa to defend herself, she relates her dream of a knight who will come to fight for her innocence, in the song entitled

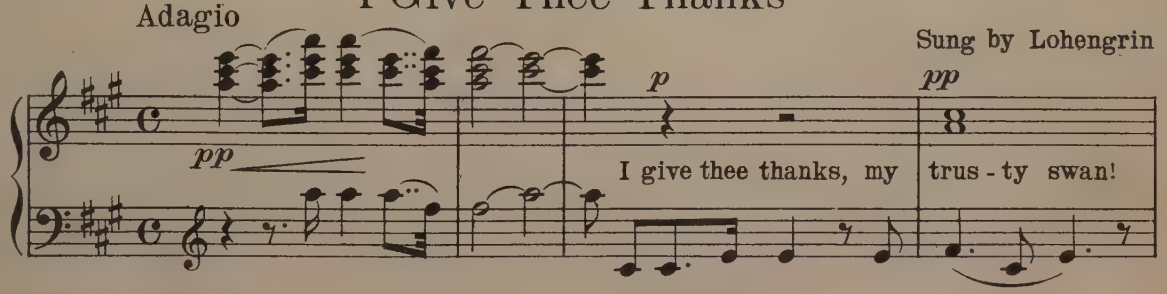
I Saw In Splendor Shining

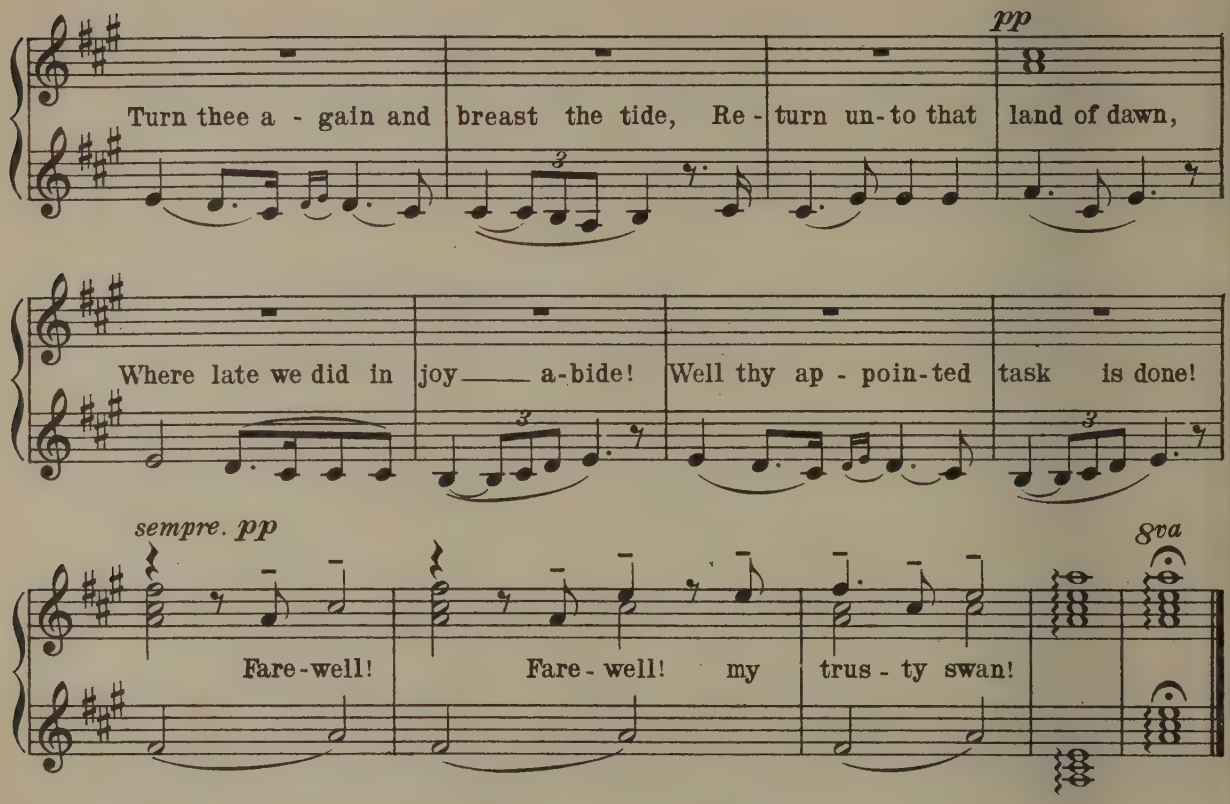




The King's herald, at his command, calls upon this knight to appear, and Ortrud is already rejoicing at his failure to respond when suddenly a knight (Lohengrin) clad in shining armour is seen to approach drawn on the waters of the Scheldt by a swan. Leaping lightly out of the boat, he gives thanks to the swan for his safe arrival in the song

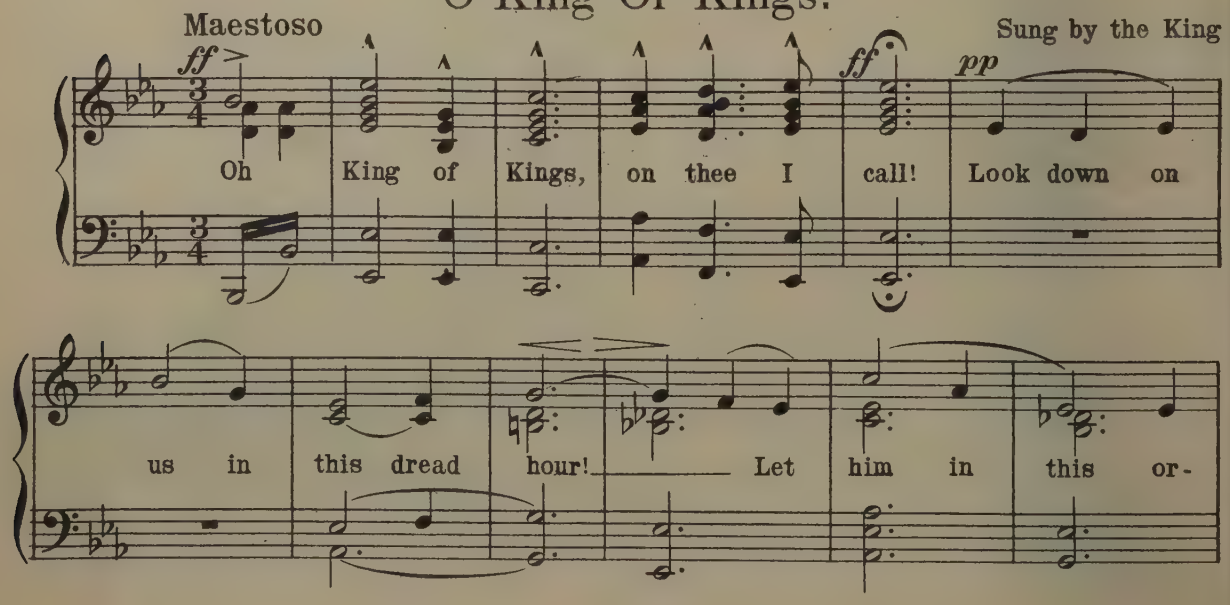
I Give Thee Thanks

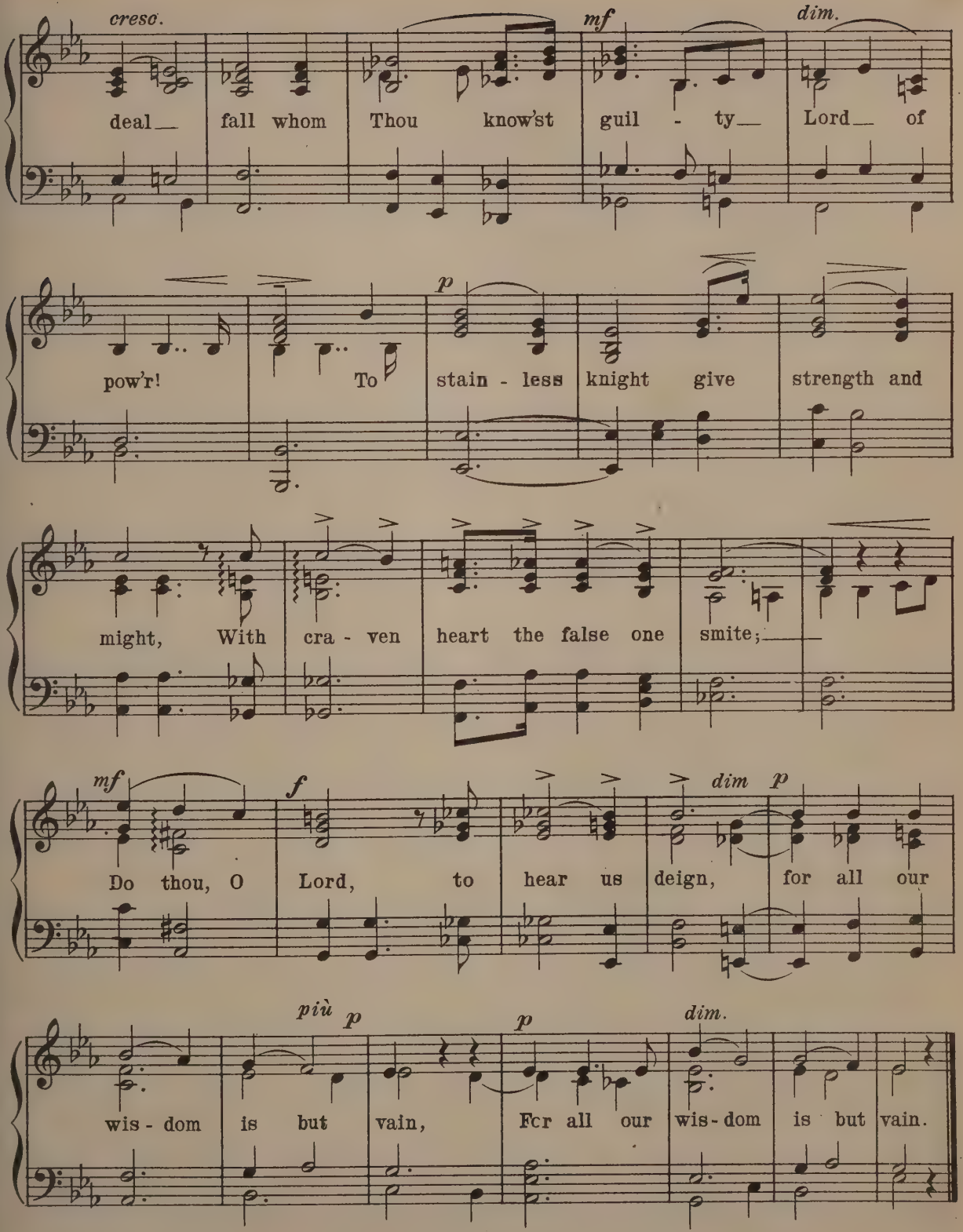




Lohengrin, having saluted the King, asks Elsa if she will be willing to become his wife after he has fought for her, a boon she grants simply and gratefully. He also makes it a condition that Elsa is never to ask him his name or whence he has come, which she promises as well with implicit faith. Lohengrin thereupon challenges Frederick to decide the accusation of Elsa by single combat and the King calls on the Almighty to give victory to the right in the stirring song

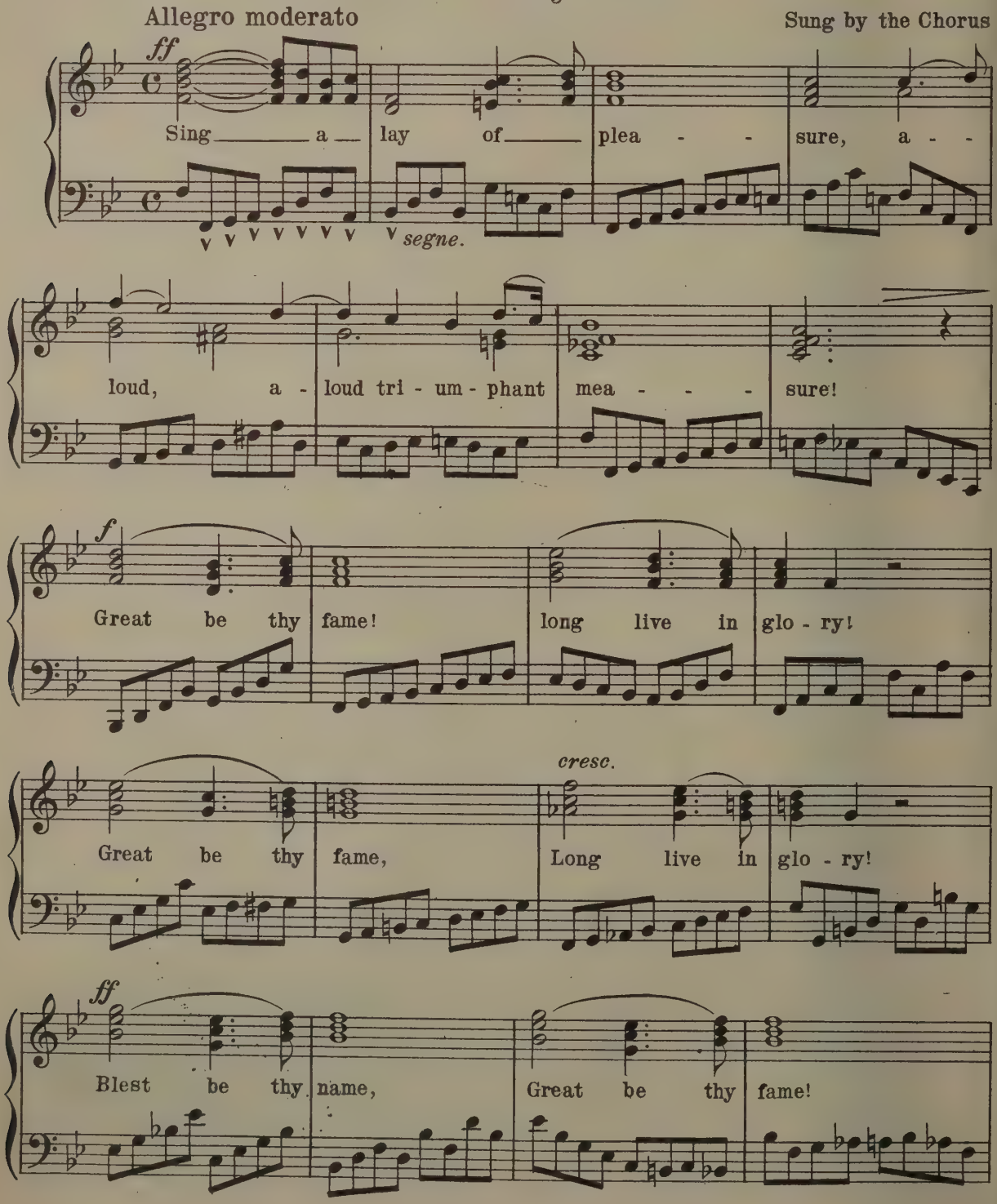
O King Of Kings!

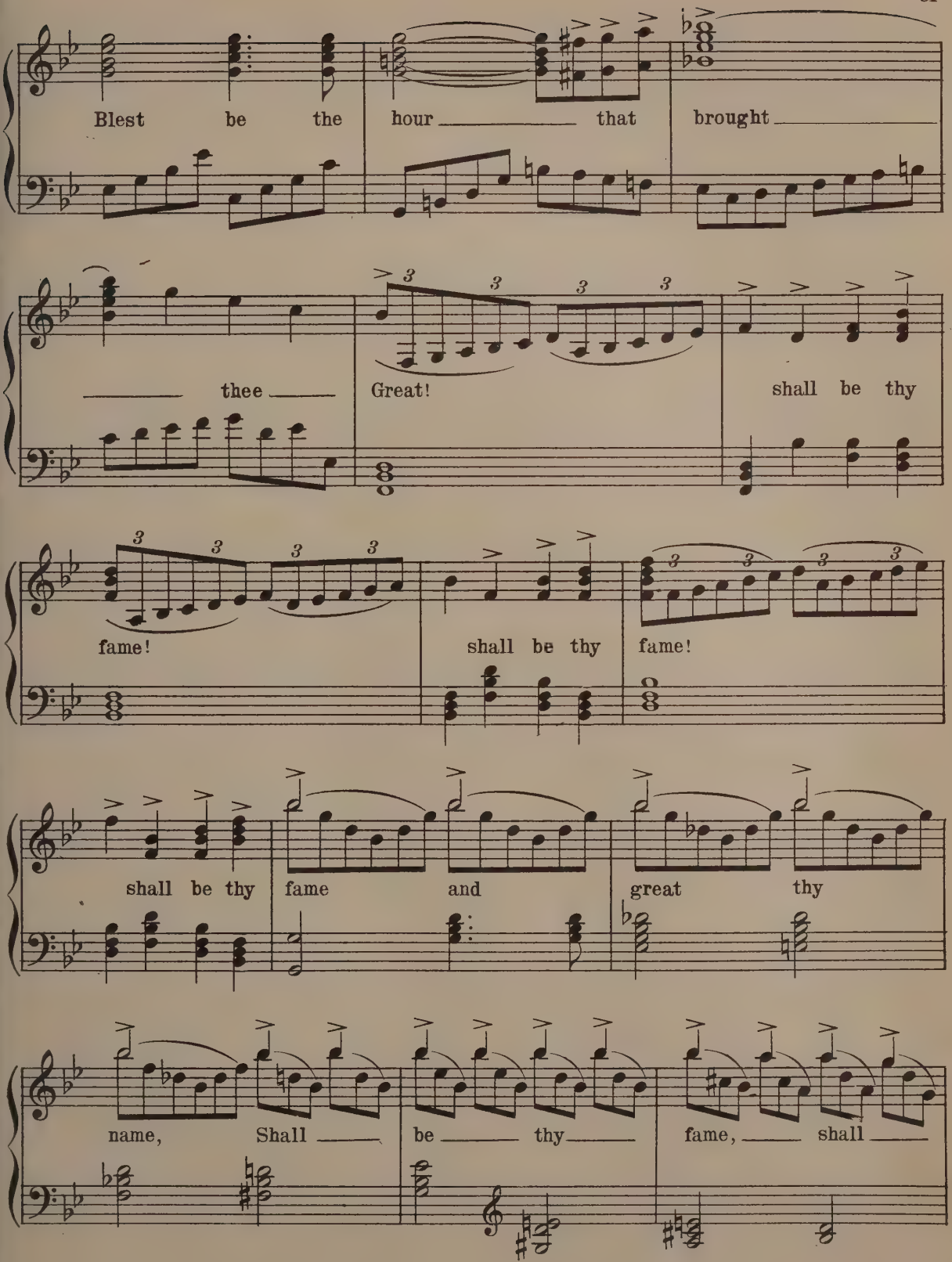


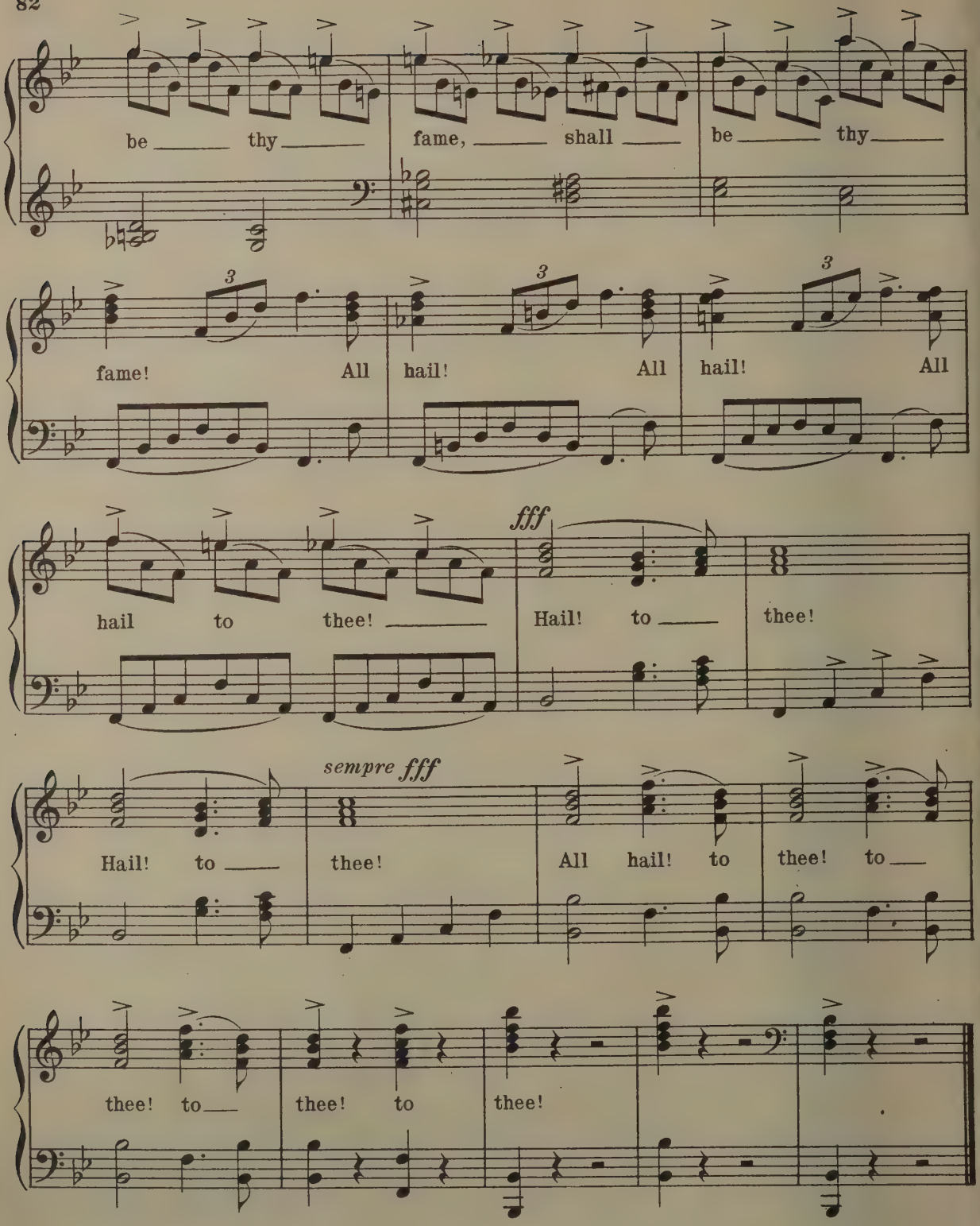

cresc.
mf
dim.
deal_ fall whom Thou know'st guil - ty_ Lord_ of
p
pow'r! To stain - less knight give strength and
might, With cra - ven heart the false one smite;_
mf
f
dim
p
Do thou, O Lord, to hear us deign, for all our
più p
p
dim.
wis - dom is but vain, For all our wis - dom is but vain.

Frederick is defeated by Lohengrin, and declared outlawed by the King. He and Ortrud are ordered to leave the country, while Lohengrin and Elsa are bethrothed amidst the rejoicings of the people expressed in the grand chorus

Great Be Thy Fame




Blest be the hour that brought
thee
Great!
shall be thy
fame!
shall be thy
fame!
shall be thy
fame and
great thy
name, Shall
be thy
fame, shall

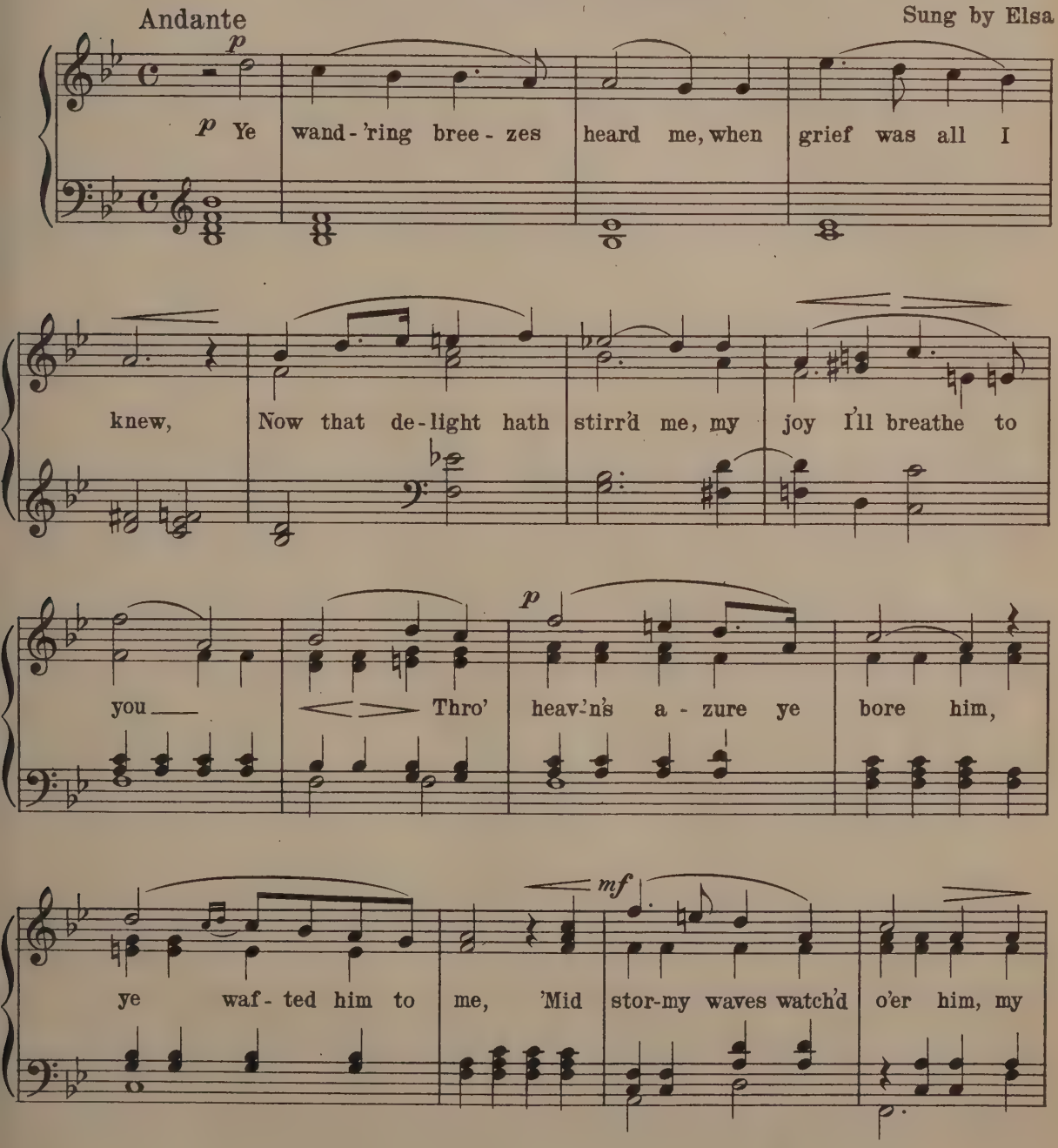
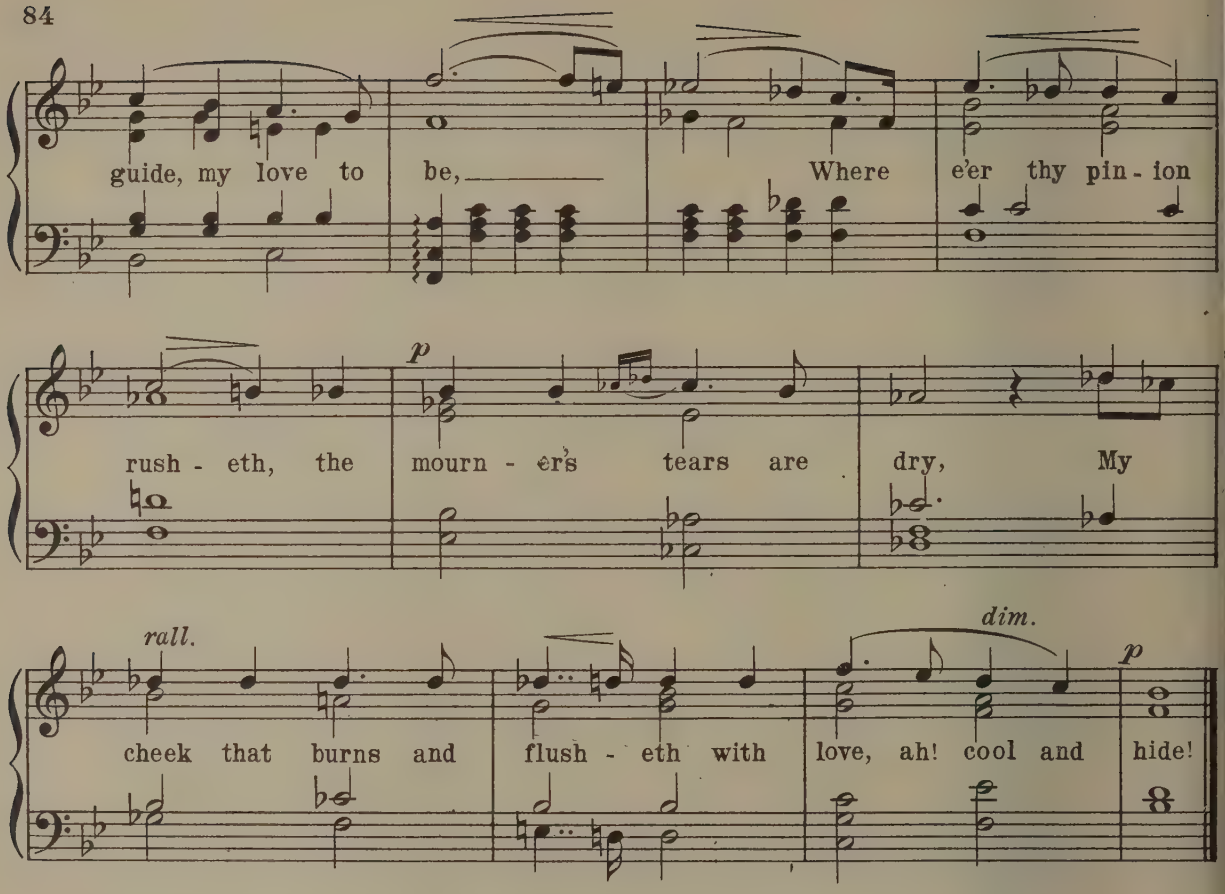


Frederick, crushed by his defeat, falls at Ortrud's feet. The people bear Elsa and Lohengrin away amid general rejoicing.

ACT II

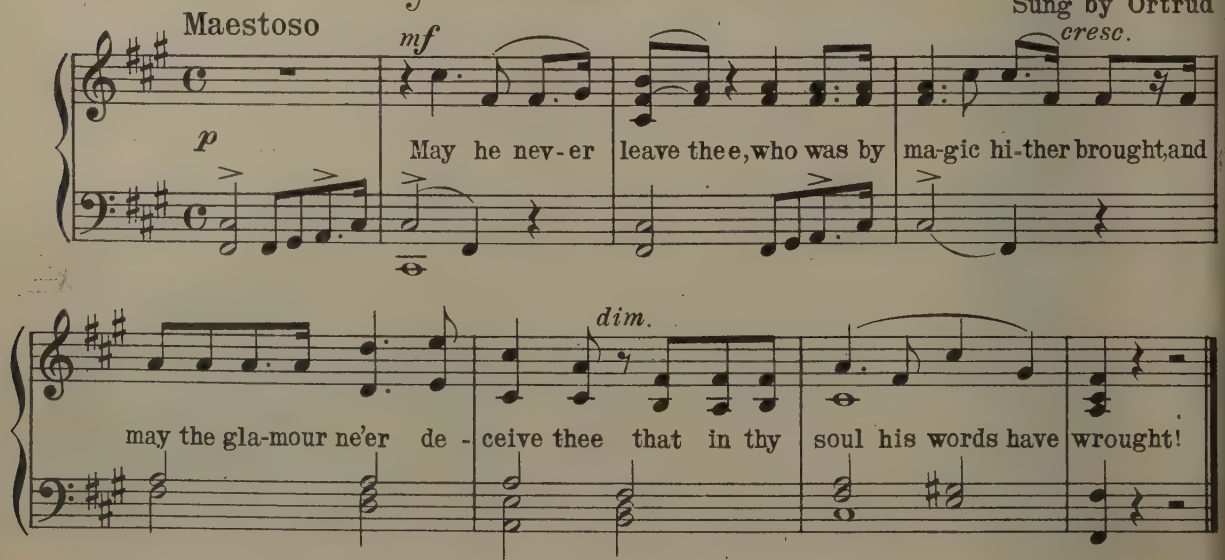
The second act takes place in the dark and deserted yard of the castle. Frederick with his wife Ortrud are concealed there, and Ortrud is endeavoring to persuade her husband that he can finally prevail over Lohengrin. In the meantime, Elsa steps out on the balcony and expresses her happiness and joy in the song

Ye Wandering Breezes



Ortrud has conceived the idea of accomplishing the downfall of Lohengrin through Elsa herself. In pursuance of her plan she feigns exhaustion, and calls to Elsa in a faint voice. Elsa hastens down and admits her into the castle, whereupon Ortrud uses the opportunity to sow doubts in Elsa's mind, telling her that one of these days the knight will disappear as he came, expressing this cruel thought in the following way:

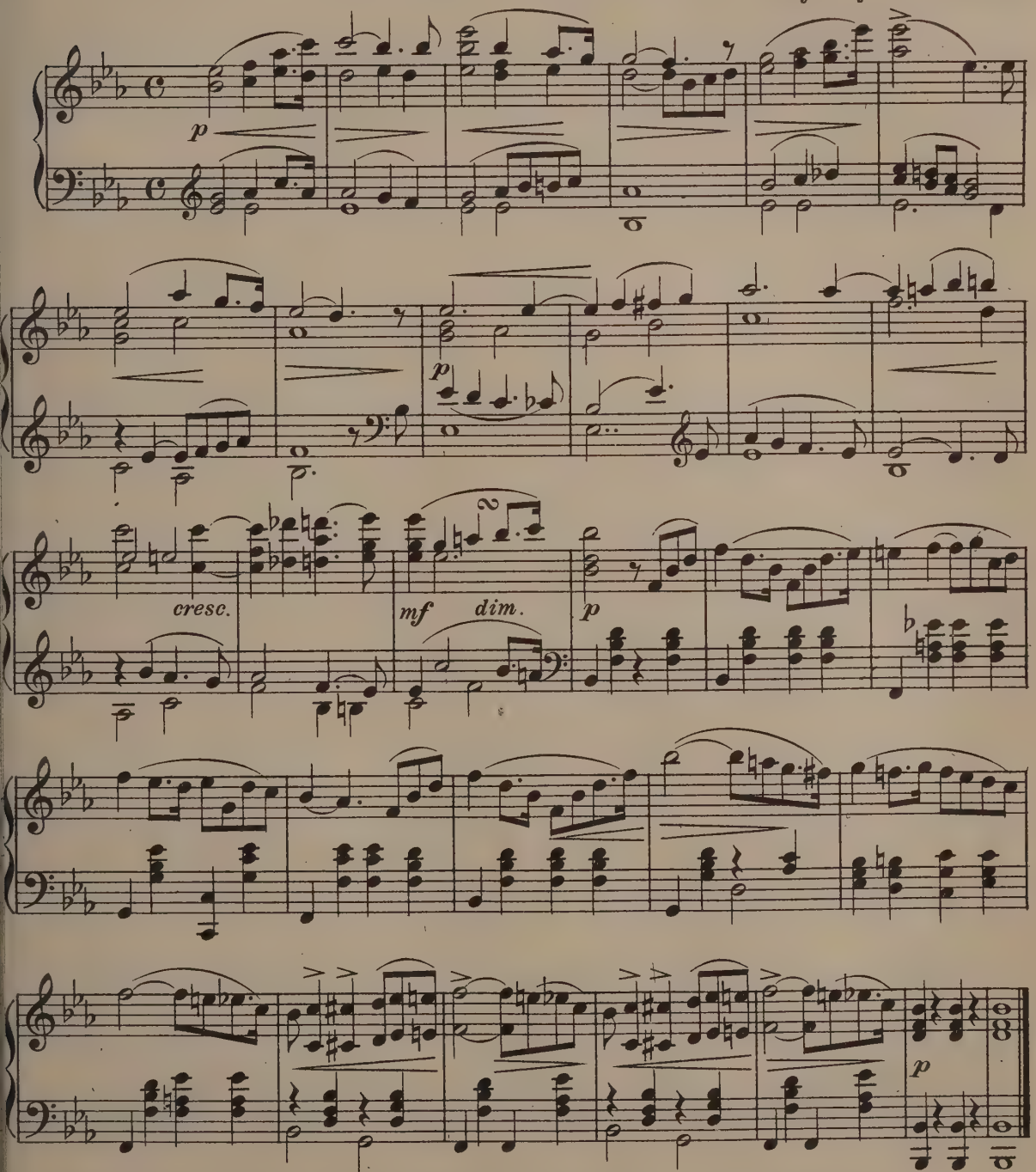
May He Never Leave Thee



On the next day, Elsa attended by her train of ladies, proceeds slowly to the church to the strains of the

Bridal Processional

Played by the Orchestra



Ortrud, bound to wreck her vengeance, meets Elsa and taunts her with not being able to tell the name of the knight whom she is marrying. Frederick also accuses Lohengrin of fraud and dares him to disclose his name and country. The strange knight refuses, because he need share his secret with no one

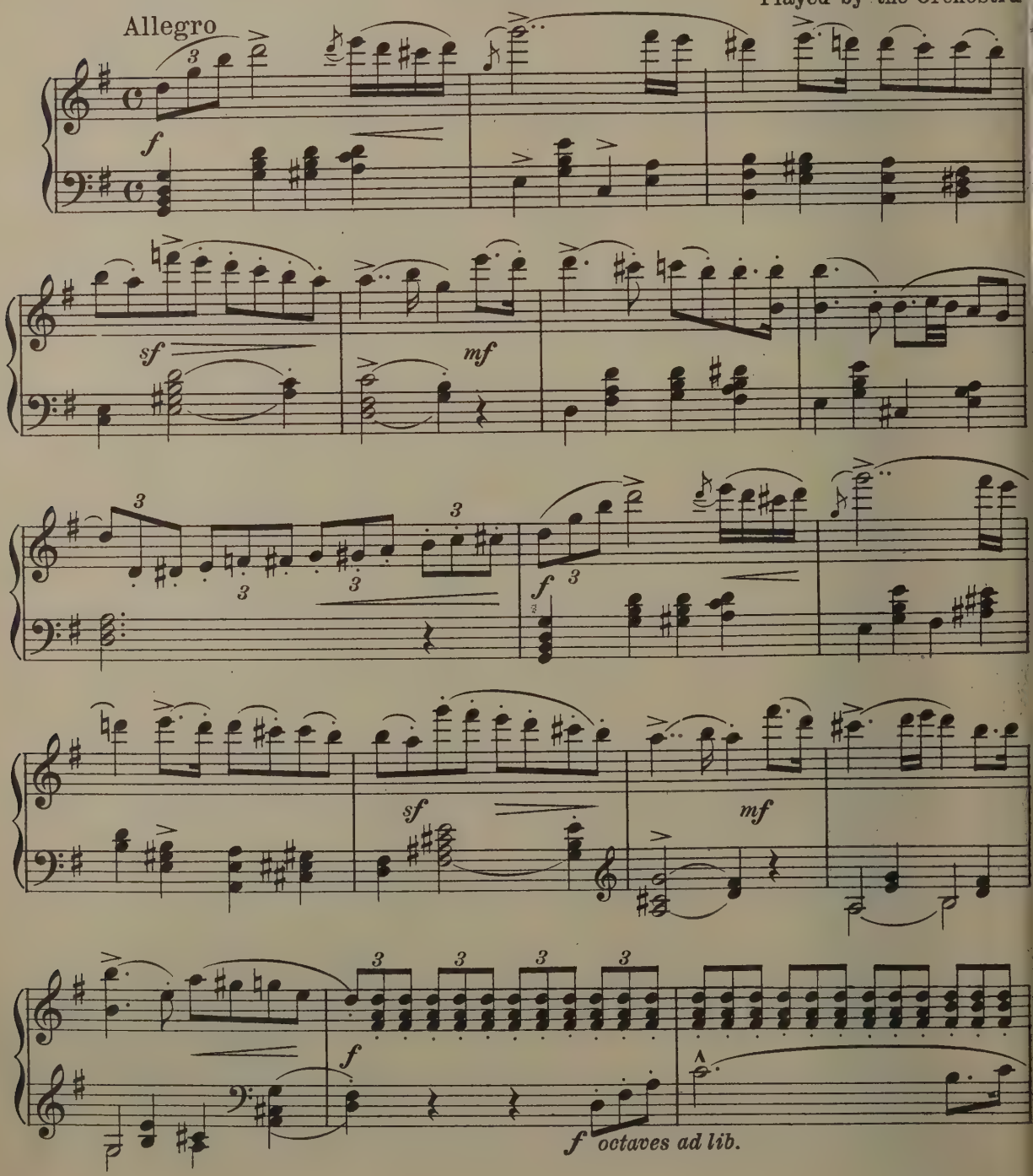
but Elsa, and while for a moment her faith is shaken, she finally fights down her anxiety and doubts. Frederick and Ortrud are again driven away and the bridal procession continues on its way.

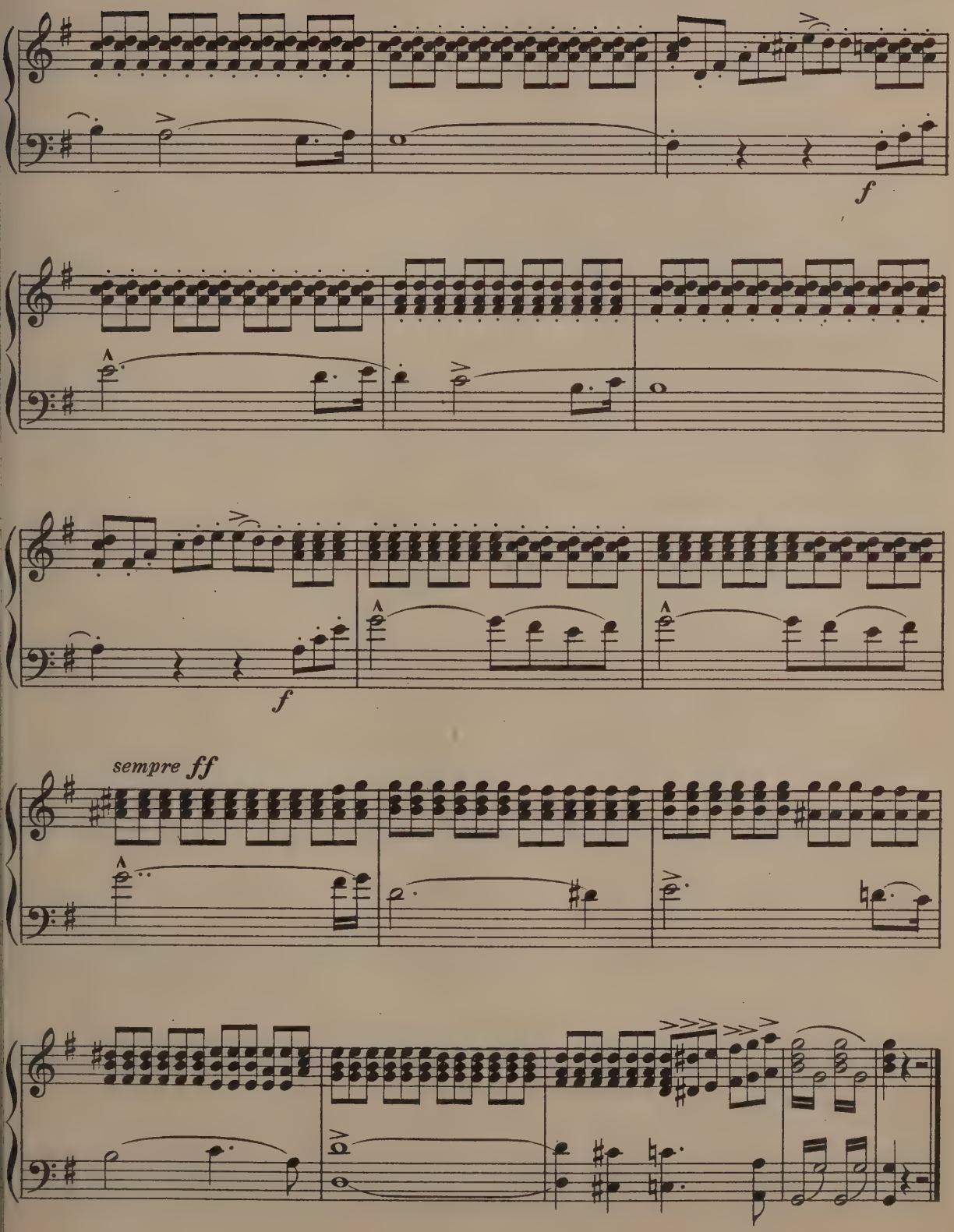
ACT III

The prelude to this act is of exceptional musical beauty and an excerpt from it is given herewith

Prelude

Played by the Orchestra

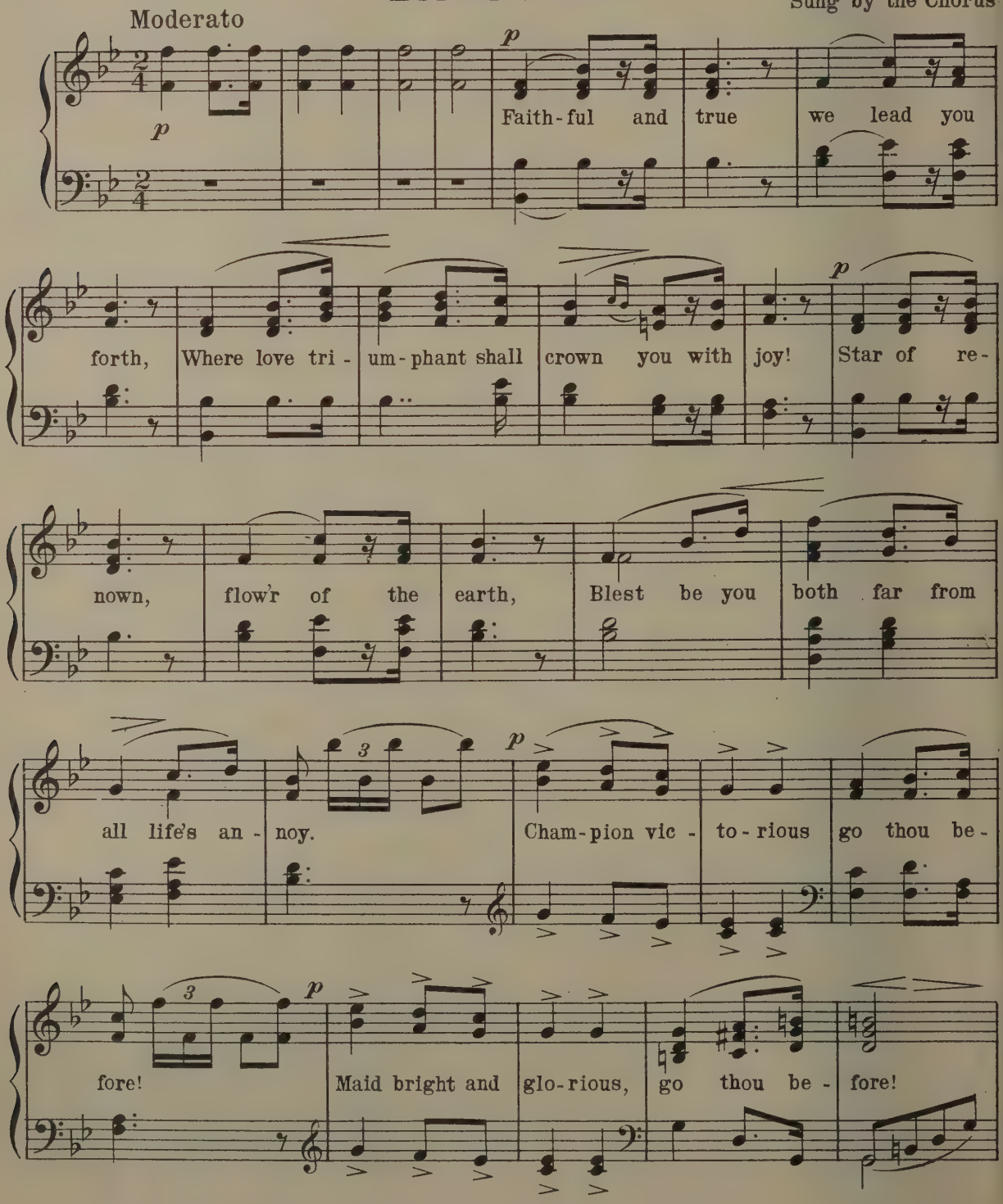


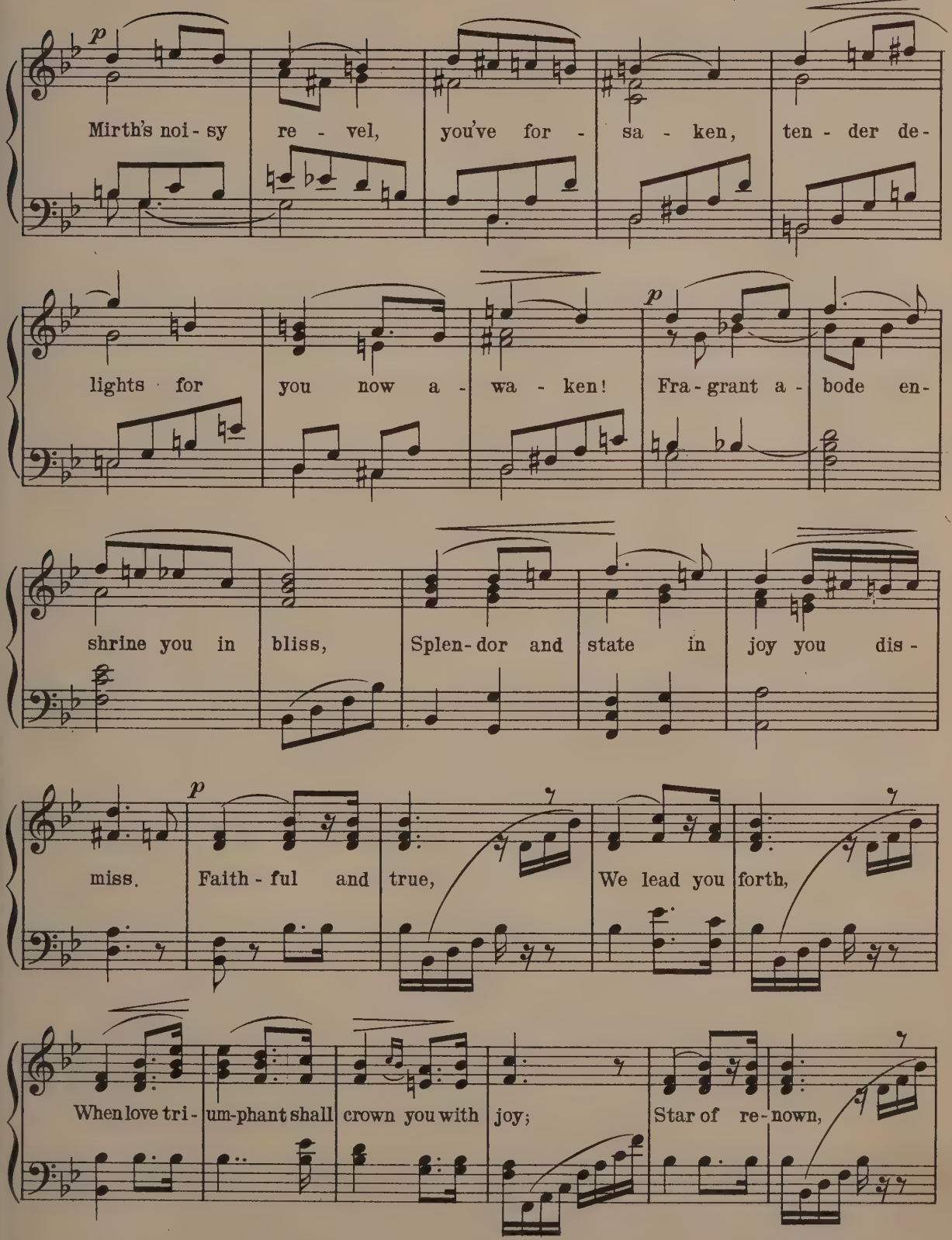

f
f
sempre ff

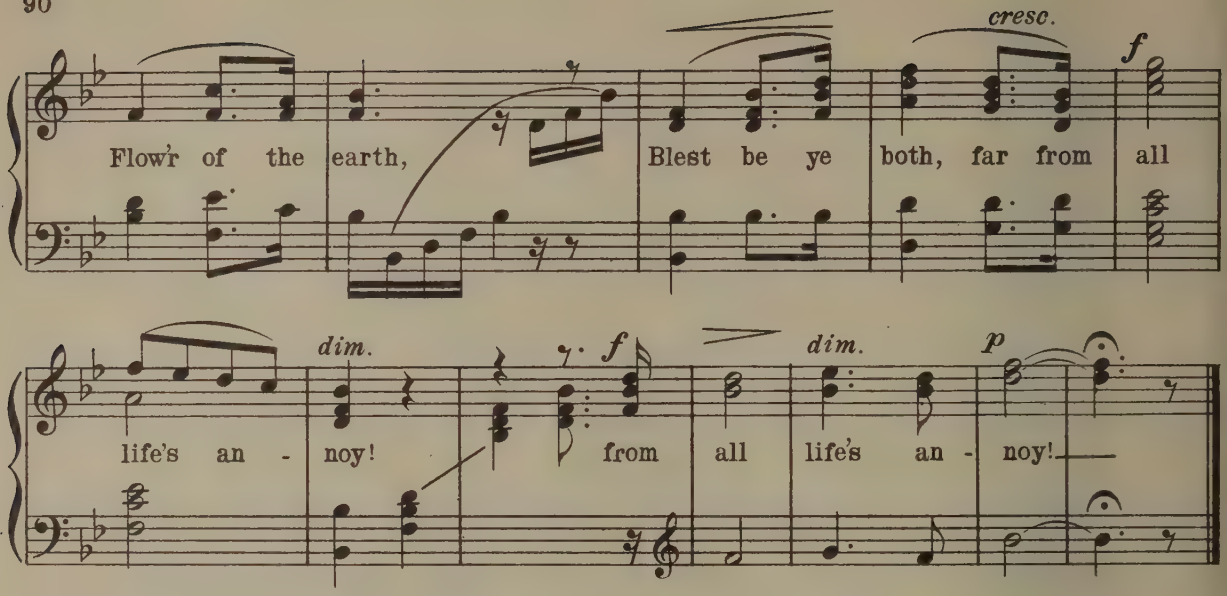
The first scene takes place in the bridal chamber. The ladies enter on one side leading in Elsa; the King and his nobles from the other side leading Lohengrin, all singing the beautiful

Bridal Chorus

Sung by the Chorus

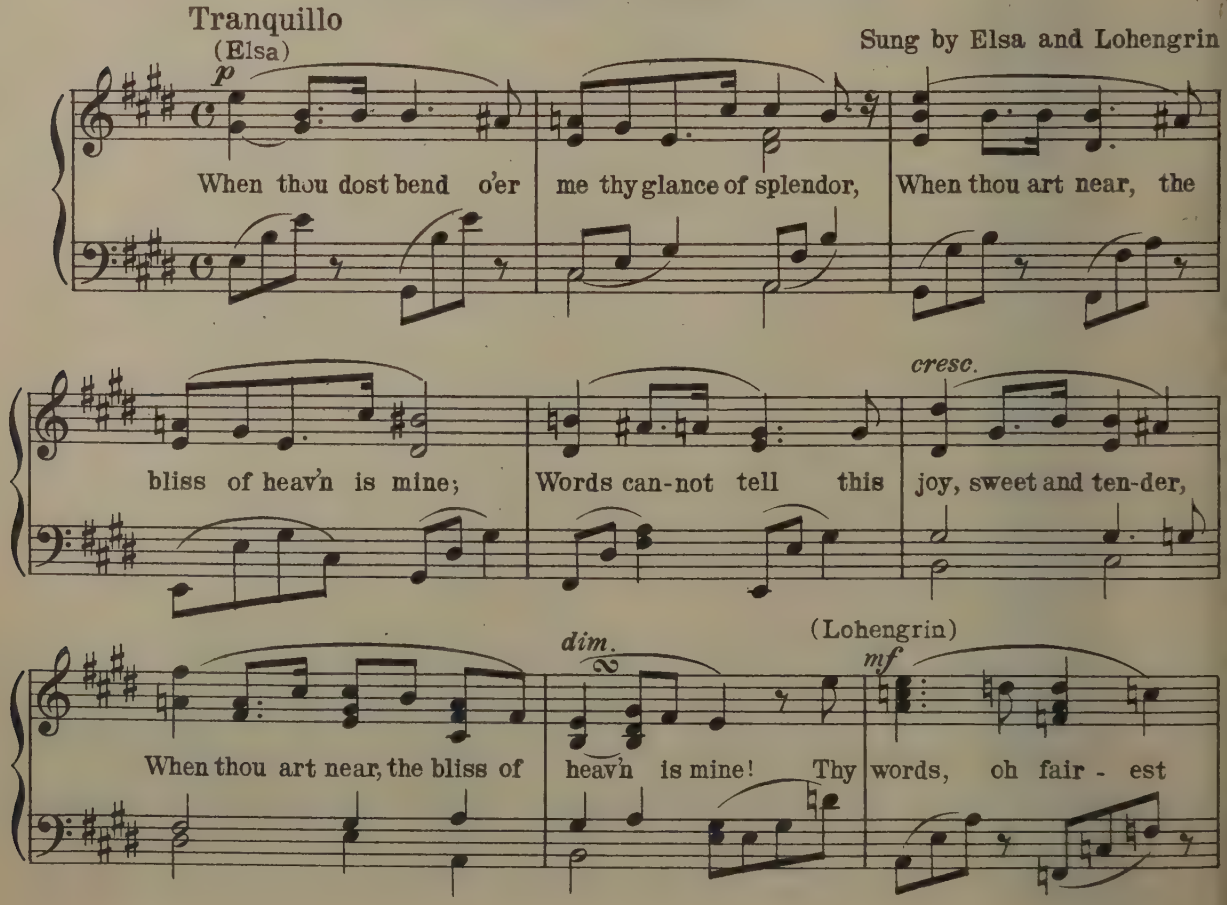


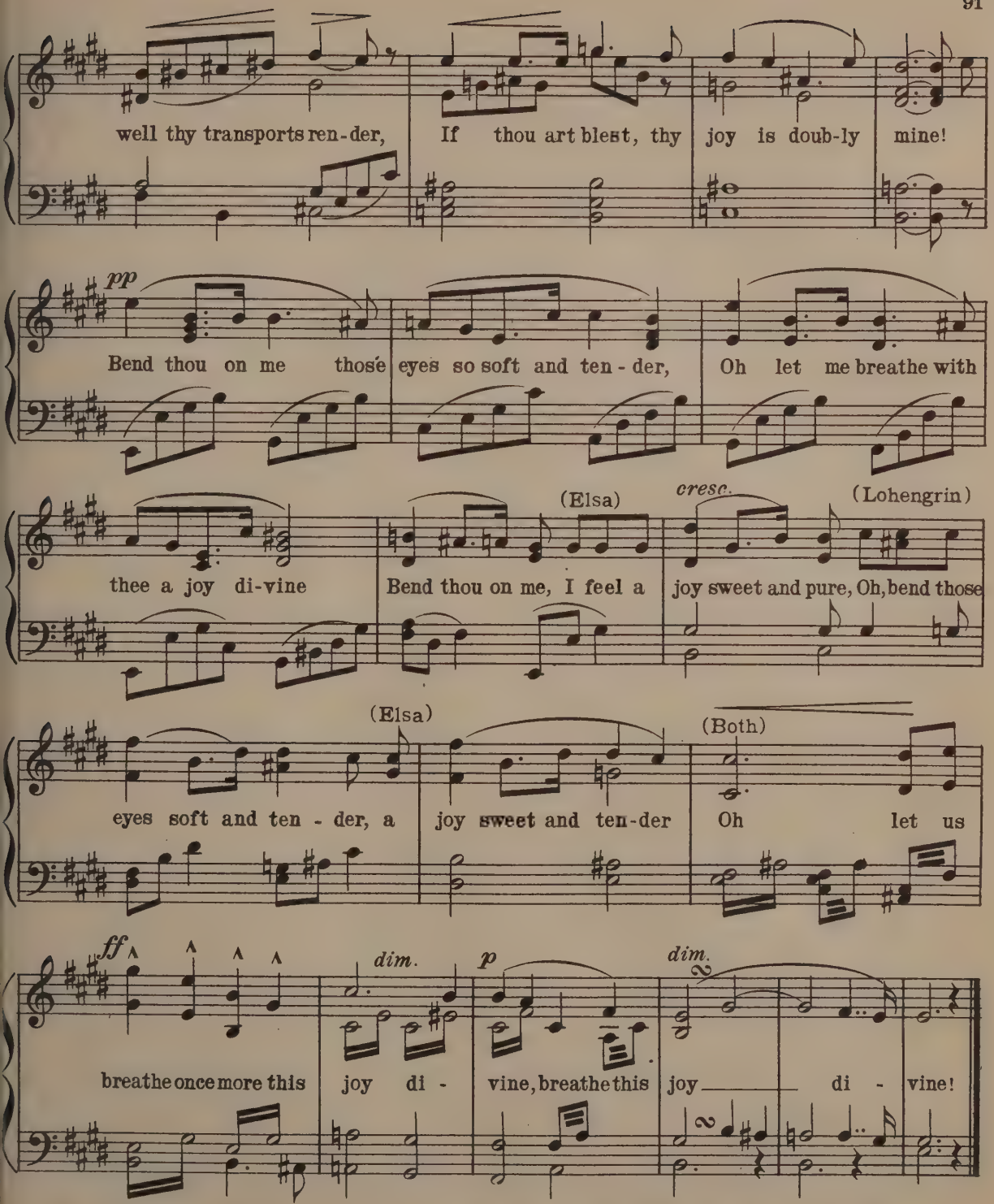

p
Mirth's noi - sy re - vel, you've for - sa - ken, ten - der de-
lights for you now a - wa - ken! Fra - grant a - bode en-
p
shrine you in bliss, Splen - dor and state in joy you dis -
p
miss. Faith - ful and true, We lead you forth,
When love tri - um-phant shall crown you with joy; Star of re - nown,



The guests leave, one by one, and finally the happy couple are alone. They express their feelings for each other in the tender duet

The Blissful Strain Is O'er

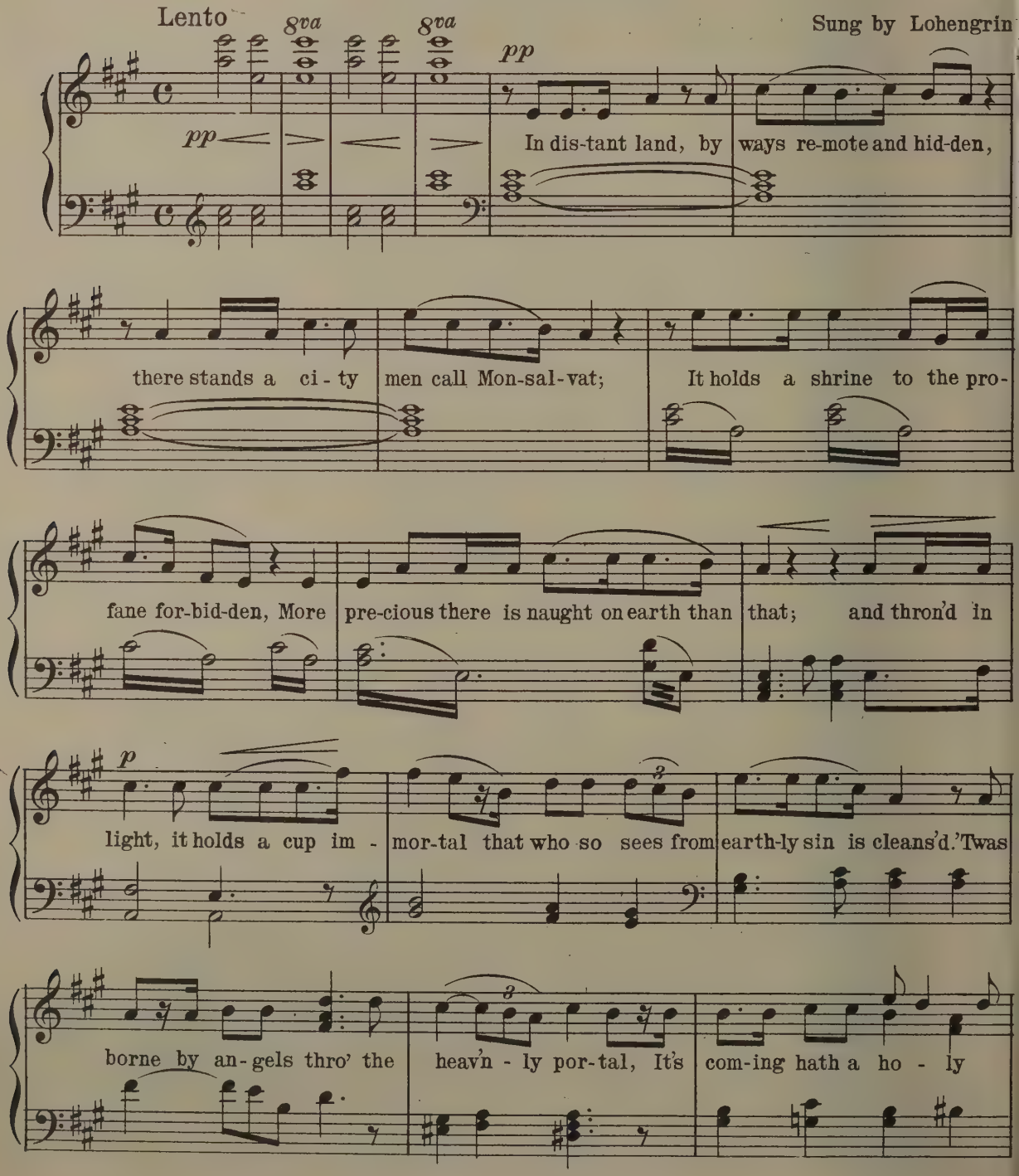


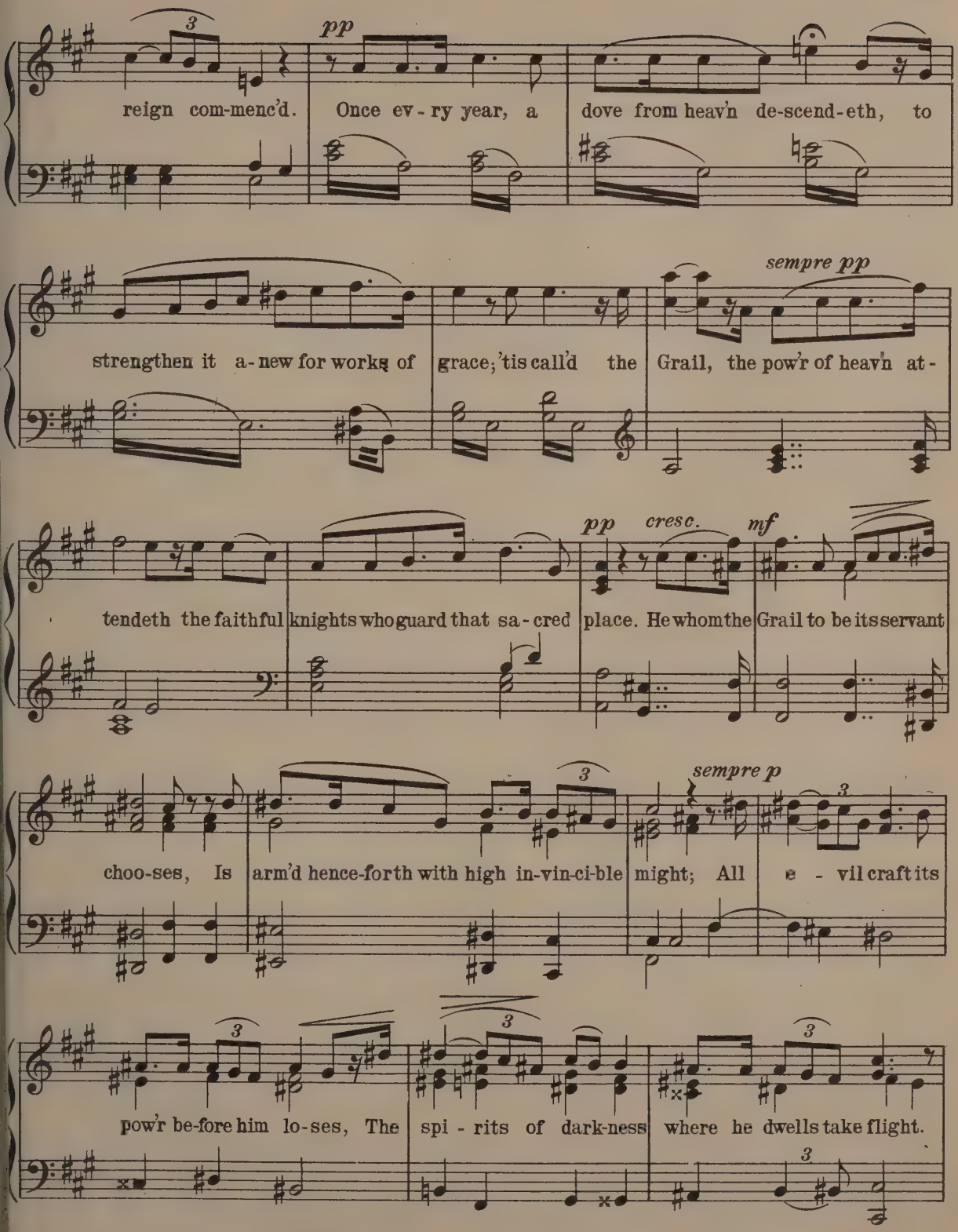


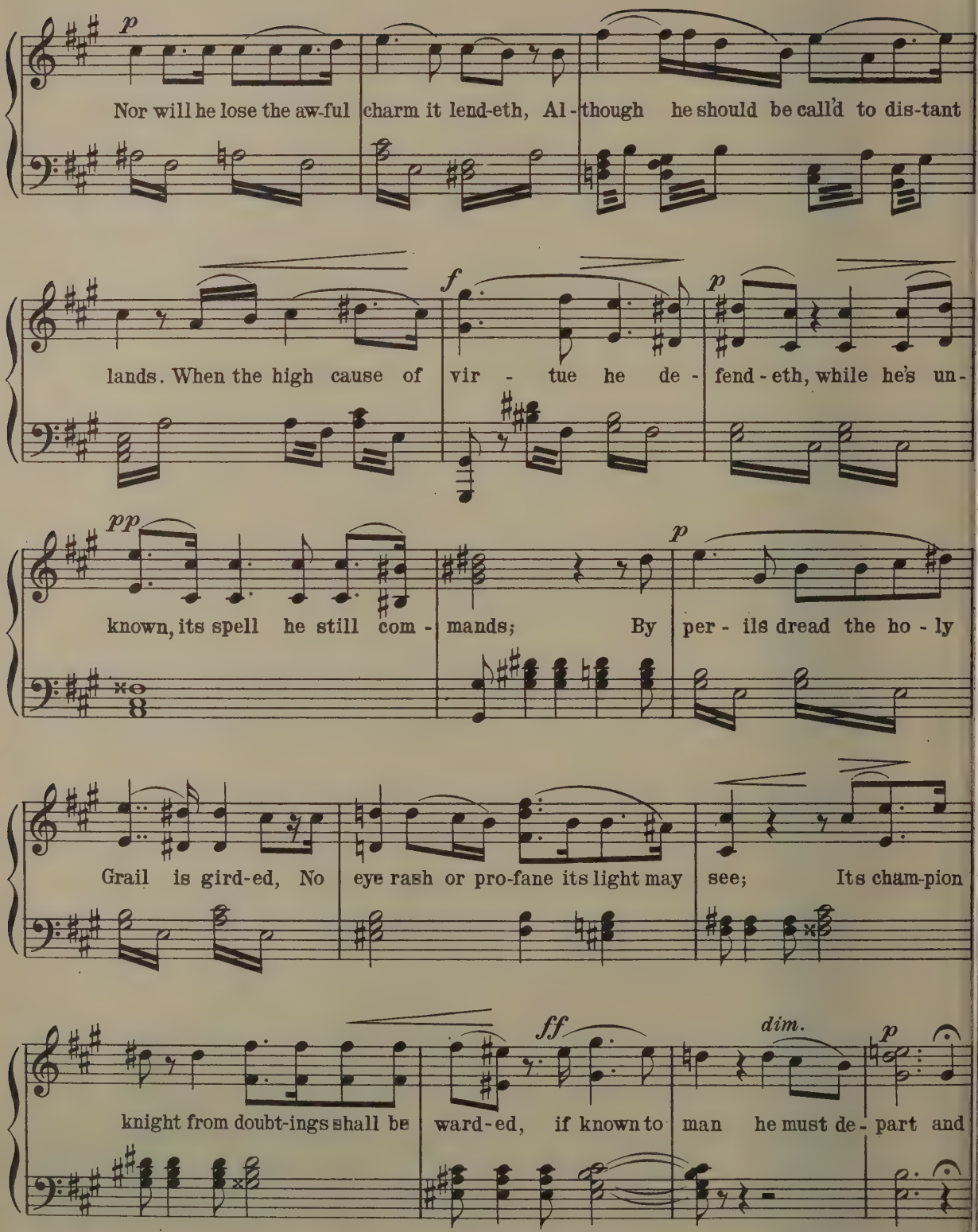
Elsa is filled with happiness but she is still trembling with excitement and worried with the fear that her happiness will suddenly vanish. Lohengrin endeavors to reassure her but her restlessness increases and she finally asks the fatal question which is destined to put an end to their mutual happiness. Just at this moment, Frederick rushes in with his companions to assassinate Lohengrin, but the valiant knight

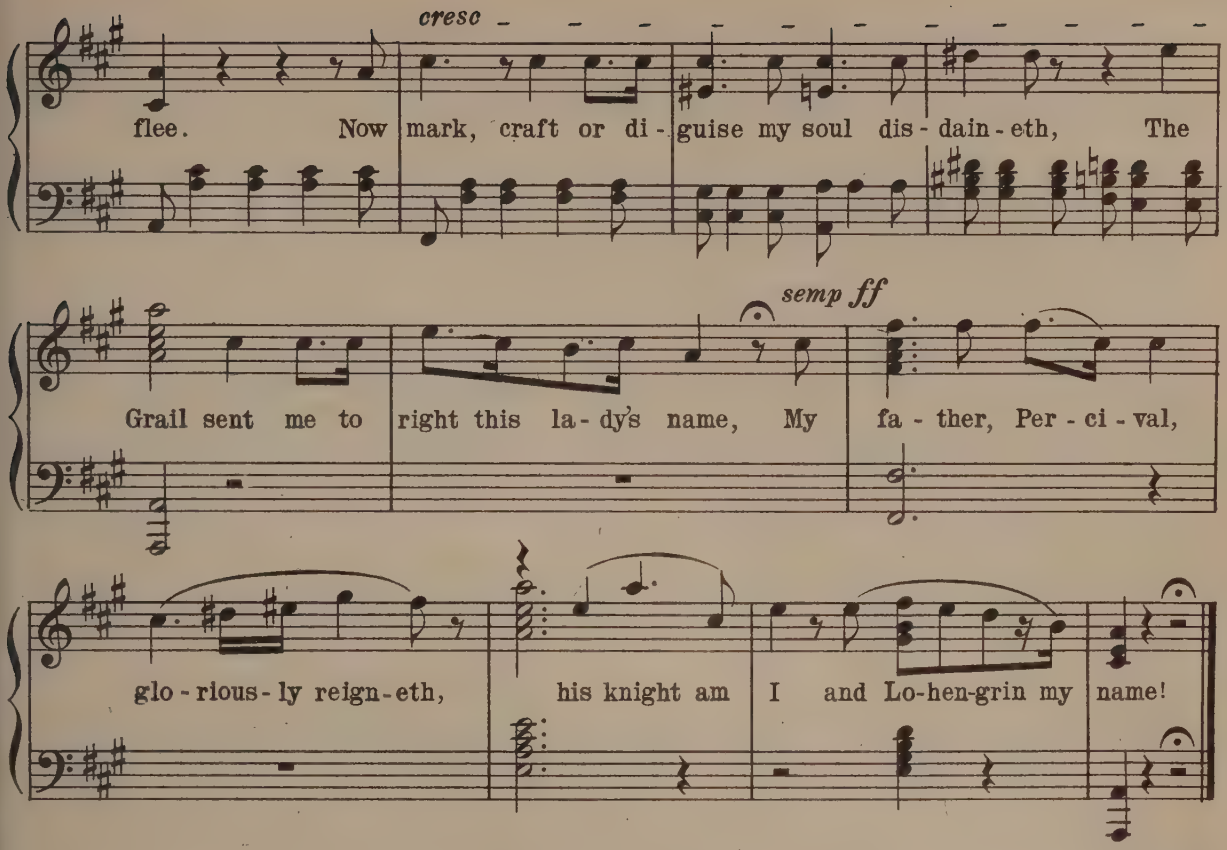
seizes his sword and kills him, instructing the attendants to take the body before the King. At the dawn of day, the King and his court are again assembled on the banks of the Scheldt. Lohengrin comes before him and defends his killing Frederick for his treachery, and accuses Elsa of having broken her oath. He then proceeds to answer the questions regarding his birth and origin in the song

In Distant Land




pp
reign com-menc'd. Once ev-ry year, a dove from heav'n de-scend-eth, to
sempre pp
strengthen it a-new for works of grace; 'tis call'd the Grail, the pow'r of heav'n at-
pp cresc. mf
tendeth the faithful knights who guard that sa-cred place. He whom the Grail to be its servant
sempre p
choo-ses, Is arm'd hence-forth with high in-vin-ci-ble might; All e-vil craft its
pow'r be-fore him lo-ses, The spi-rits of dark-ness where he dwells take flight.


p
Nor will he lose the aw-ful charm it lend-eth, Al-though he should be call'd to dis-tant
f
p
lands. When the high cause of vir - tue he de - fend - eth, while he's un-
pp
p
known, its spell he still com - mands; By per - ils dread the ho - ly
Grail is gird-ed, No eye rash or pro-fane its light may see; Its cham-pion
ff
dim.
p
knight from doubt-ings shall be ward-ed, if known to man he must de - part and

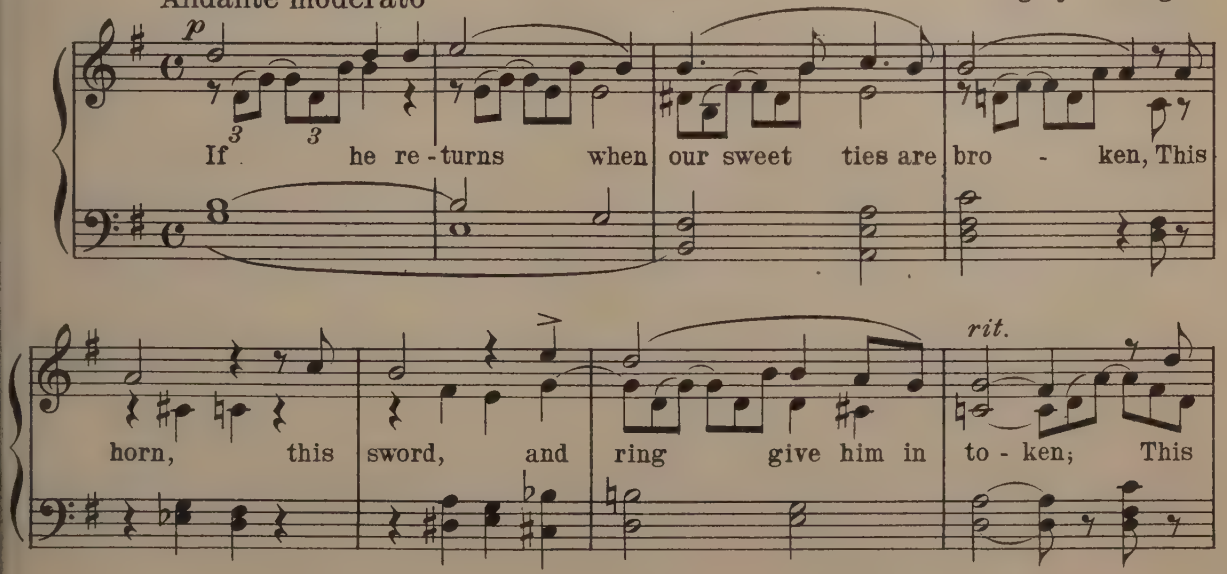


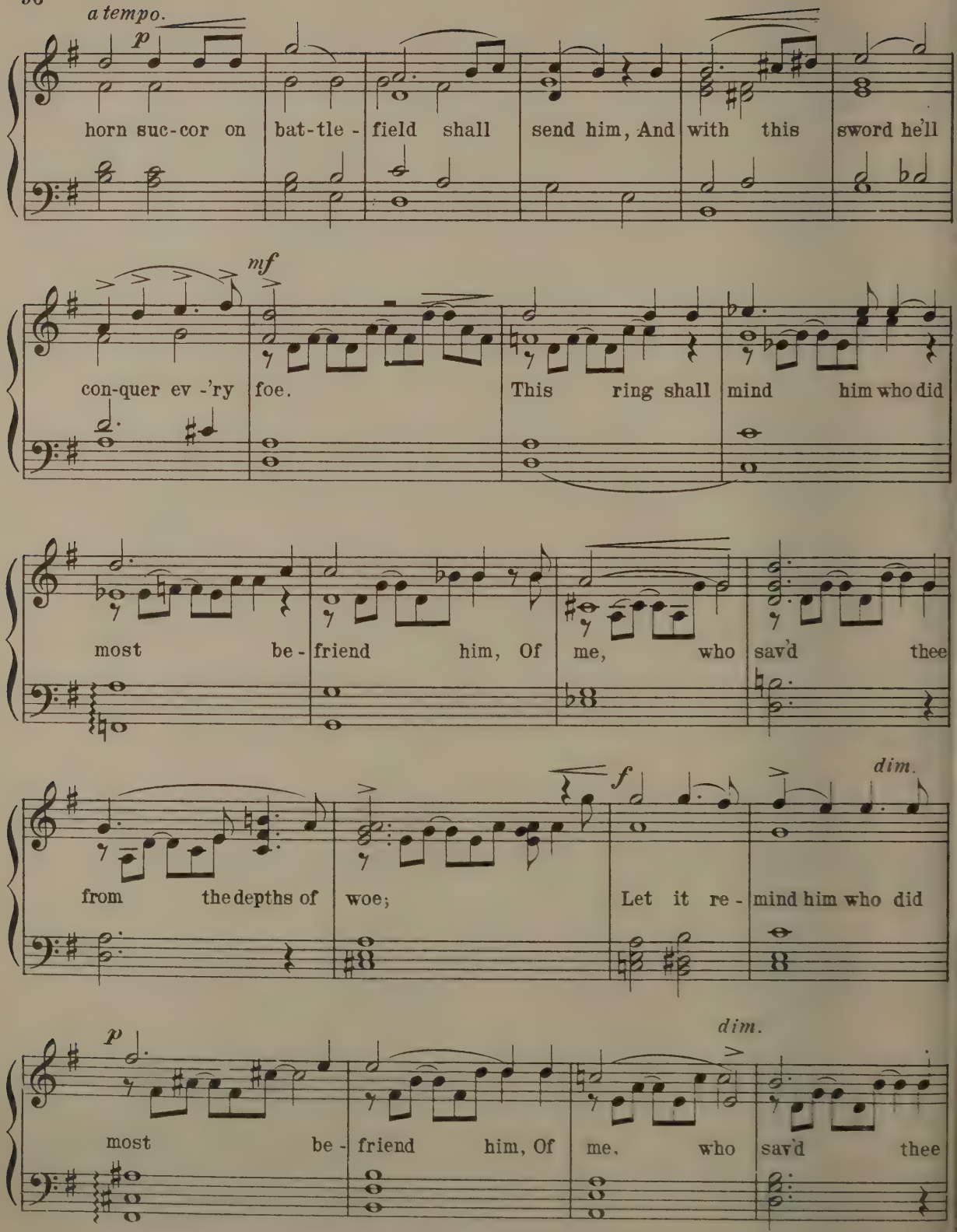
Having disclosed his identity, Lohengrin must now take his departure, but first he gives his sword, horn and ring to Elsa, and tells her to give them to her brother in the song

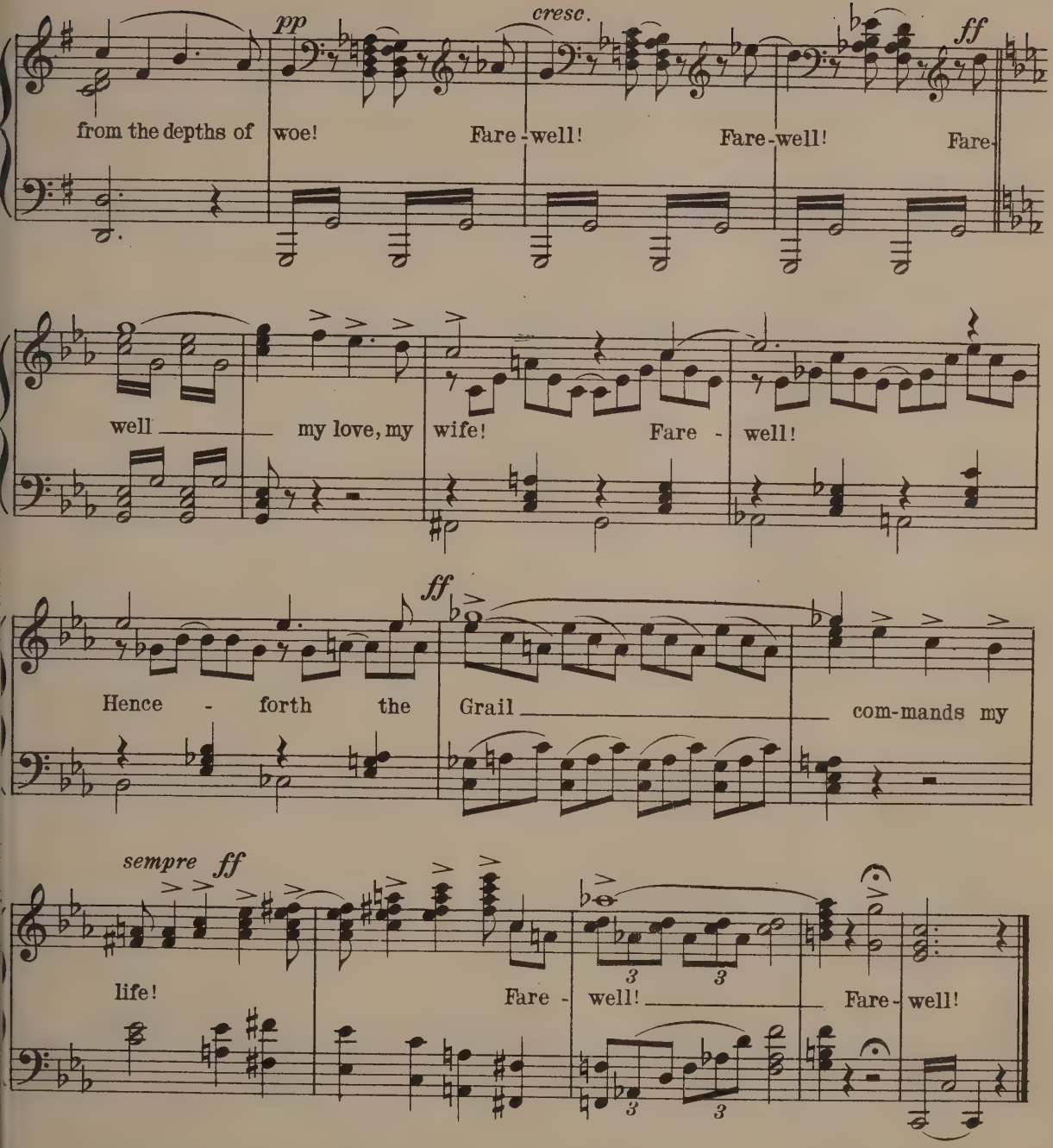
If He Returns

Andante moderato

Sung by Lohengrin




a tempo.
p
horn suc-cor on bat-tle - field shall send him, And with this sword he'll
mf
con-quer ev -'ry foe. This ring shall mind him who did
most be - friend him, Of me, who sav'd thee
from the depths of woe; Let it re - mind him who did
f
dim.
p
most be - friend him, Of me, who sav'd thee
dim.



The swan again approaches with the boat in which to bear Lohengrin away, and Ortrud, knowing that the swan is really the young Duke Godfrey, whom she has transformed by a magic spell, is filled with bitter disappointment as Lohengrin, calling upon the Grail for assistance, causes the swan to disappear and the young Duke Godfrey to stand in his place. A white dove descends from heaven; it seizes the cord of the boat and gently draws Lohengrin away. As he disappears from view, Elsa sinks lifeless into her brother's arms.

END OF THE OPERA

THE BOHEMIAN GIRL

CHARACTERS

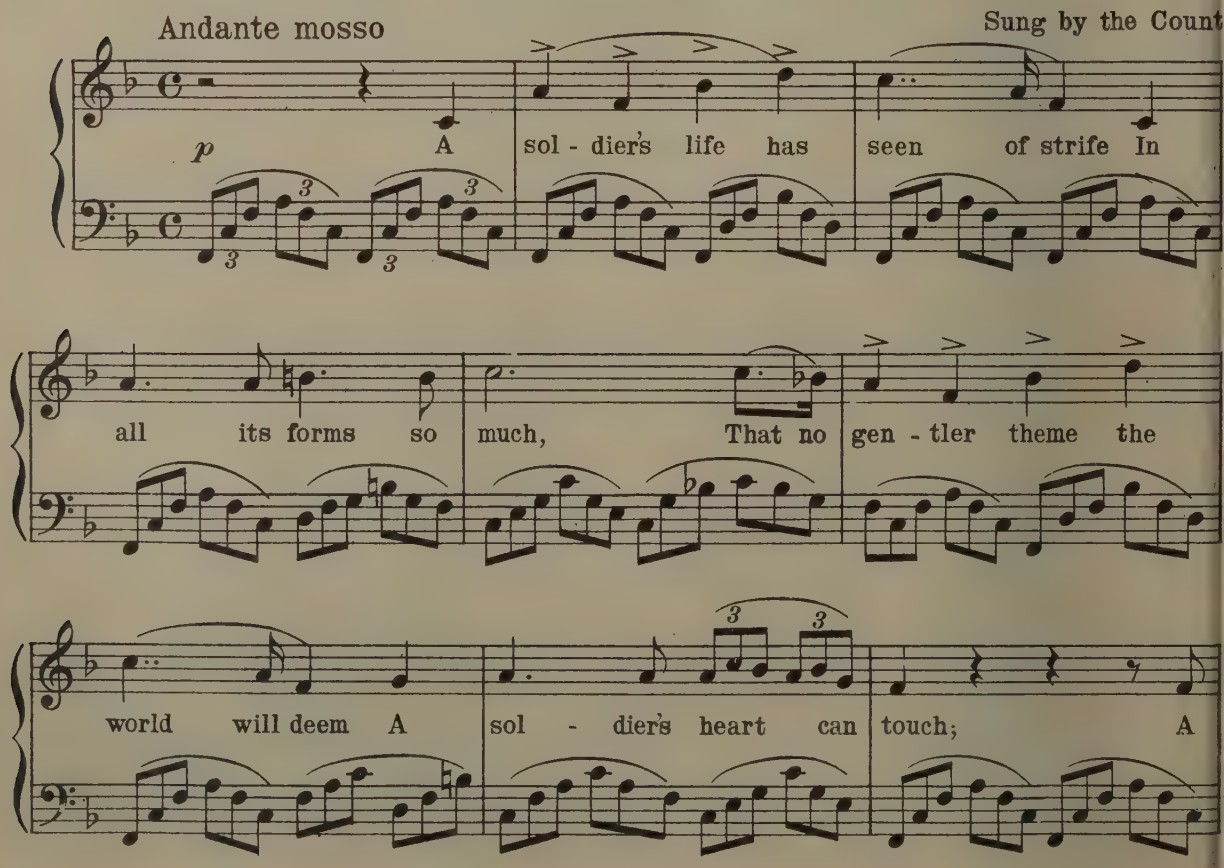
COUNT ARNHEIM, Governor of Presburg
FLORESTEIN, his nephew
ARLINE, his daughter
THADDEUS, a proscribed Polish nobleman
DEVILSHOOF, a gipsy chieftain
QUEEN OF THE GIPSIES

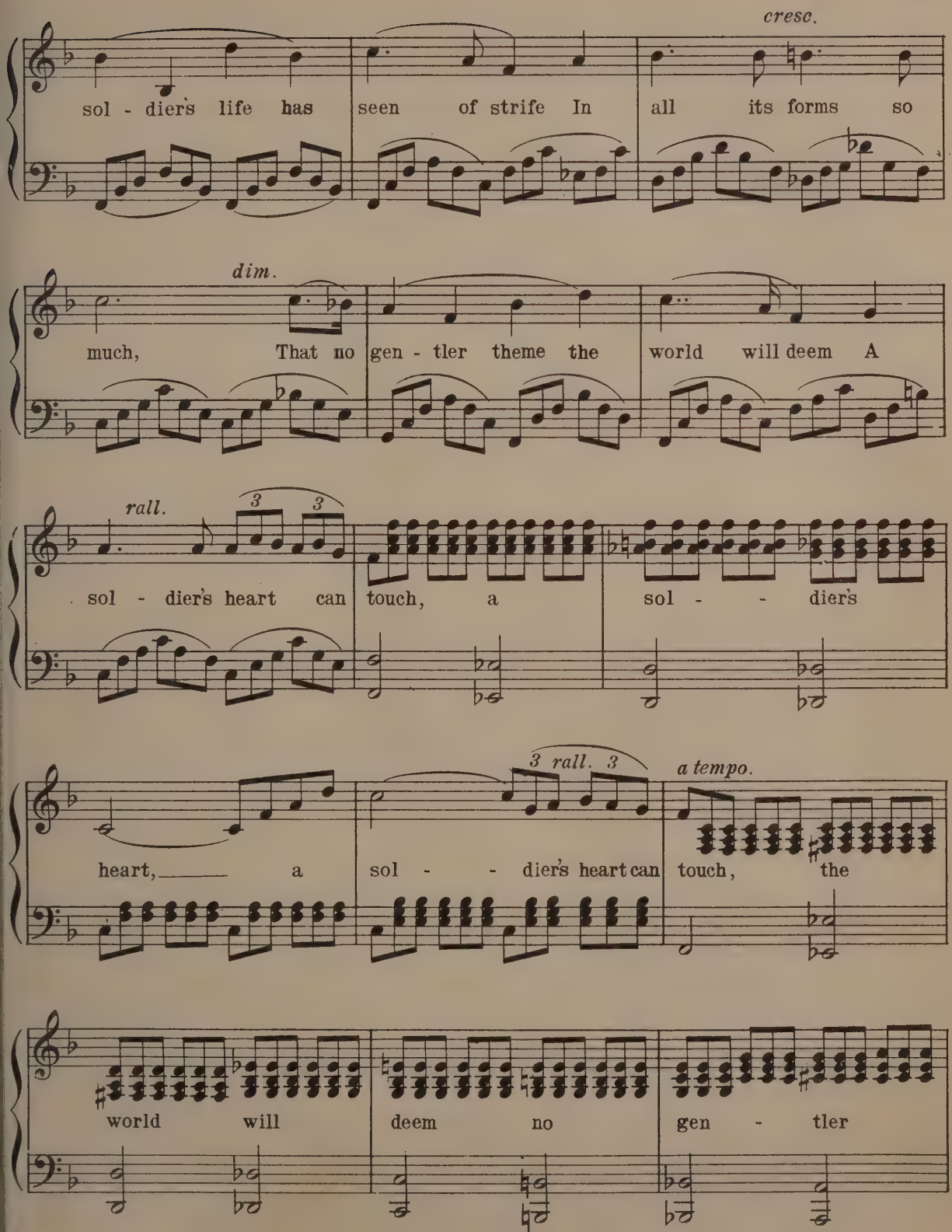
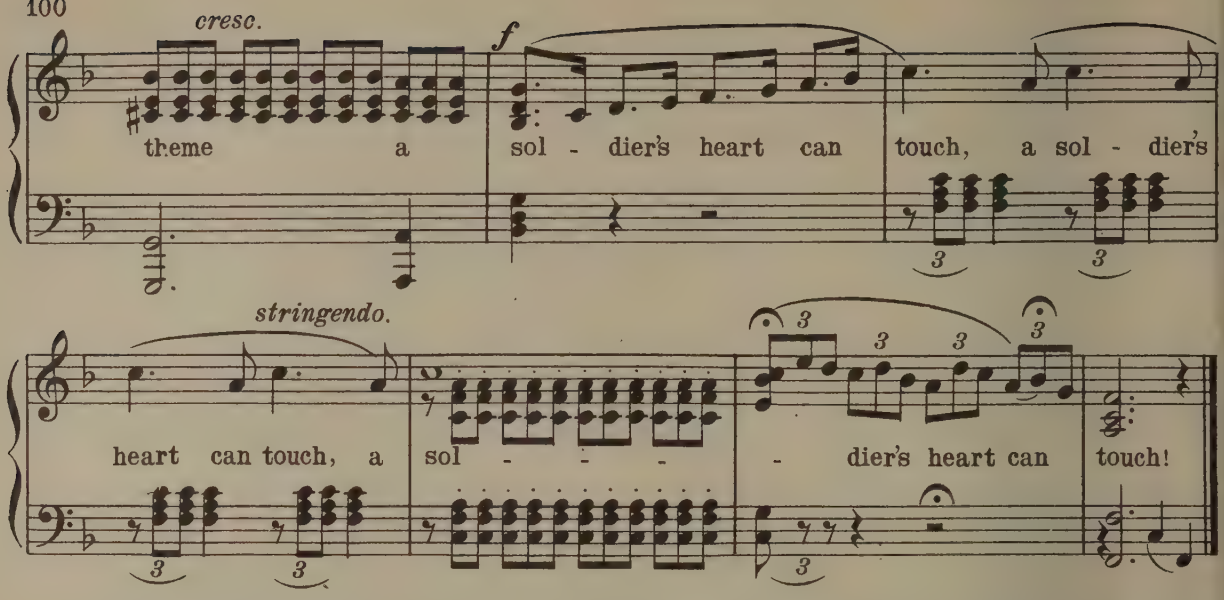
The scene takes place near the city of Presburg, Austria about the year 1800

ACT I

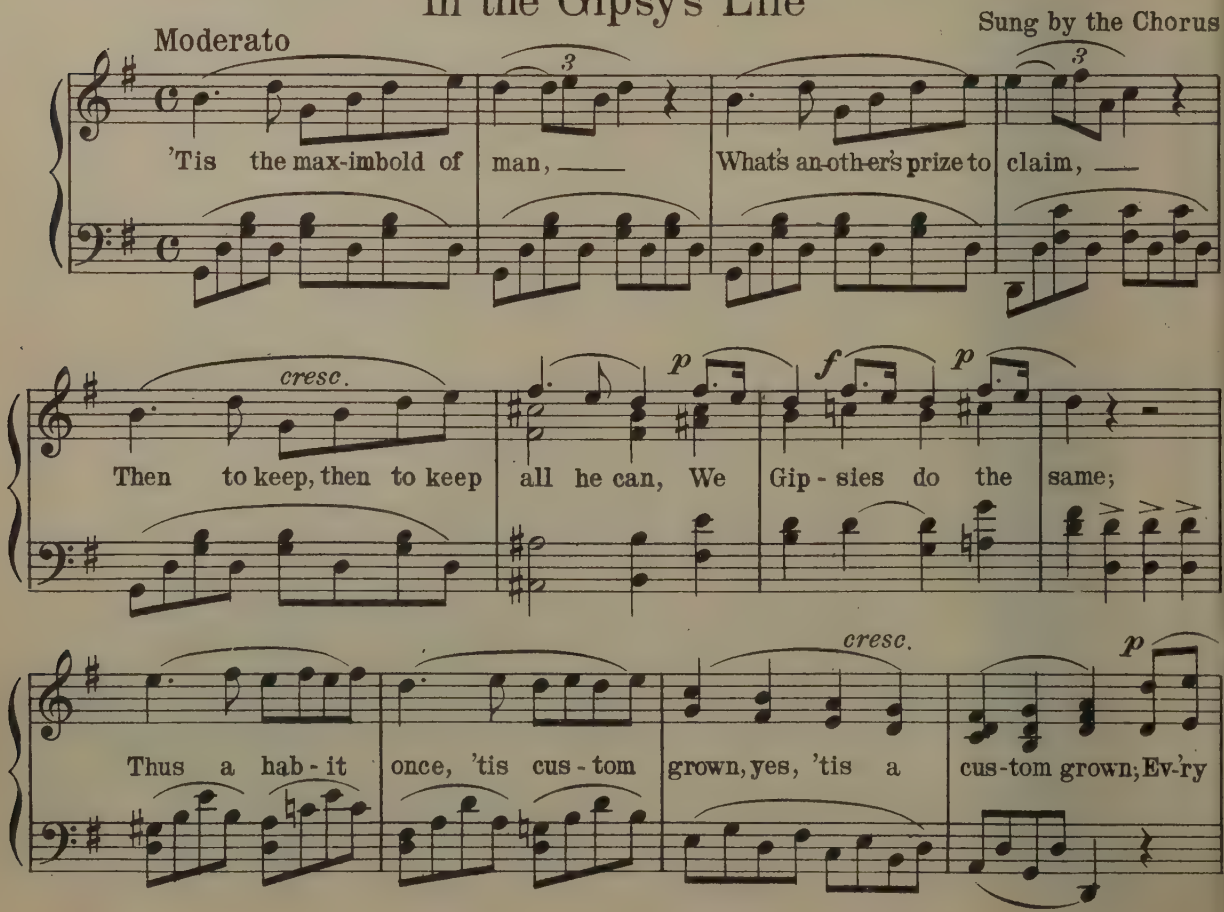
The first scene is laid near the chateau of Count Arnheim, where the Count's retainers are preparing for the hunt. The Count enters with his little daughter Arline and sings an inspiring military song entitled

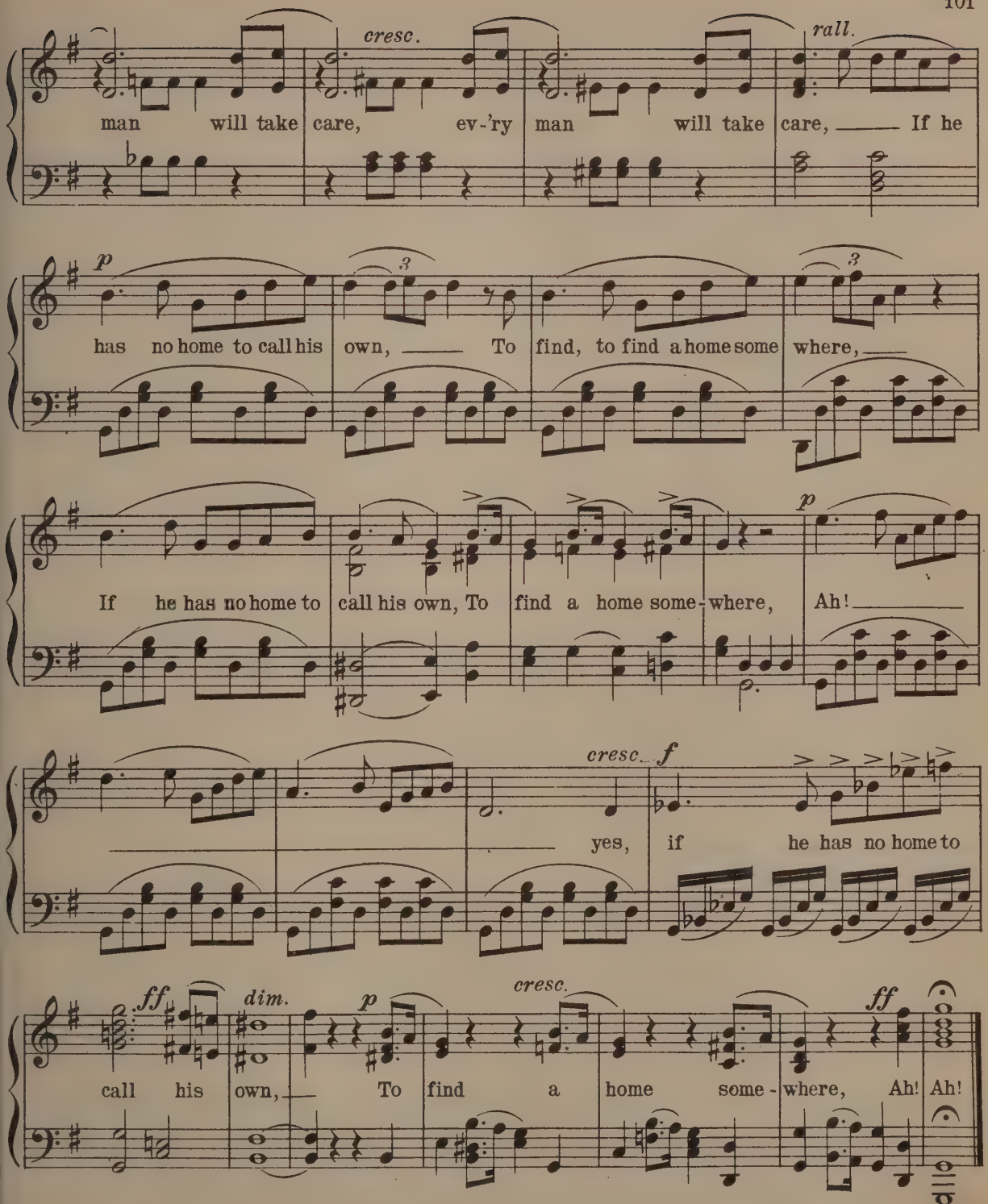
A Soldier's Life




cresc.
sol - dier's life has seen of strife In all its forms so
dim.
much, That no gen - tler theme the world will deem A
rall.
3 3
sol - dier's heart can touch, a sol - - dier's
3 rall. 3
a tempo.
heart, a sol - - dier's heart can touch, the
world will deem no gen - tler

The entire party then leaves for the hunt, and a few moments later, Thaddeus, a Polish refugee, rushes in breathless and exhausted, fearing pursuit by a detachment of Austrian soldiers. While he is lamenting the fact that he is an exile from his native land, a band of gipsies enter, singing their characteristic song

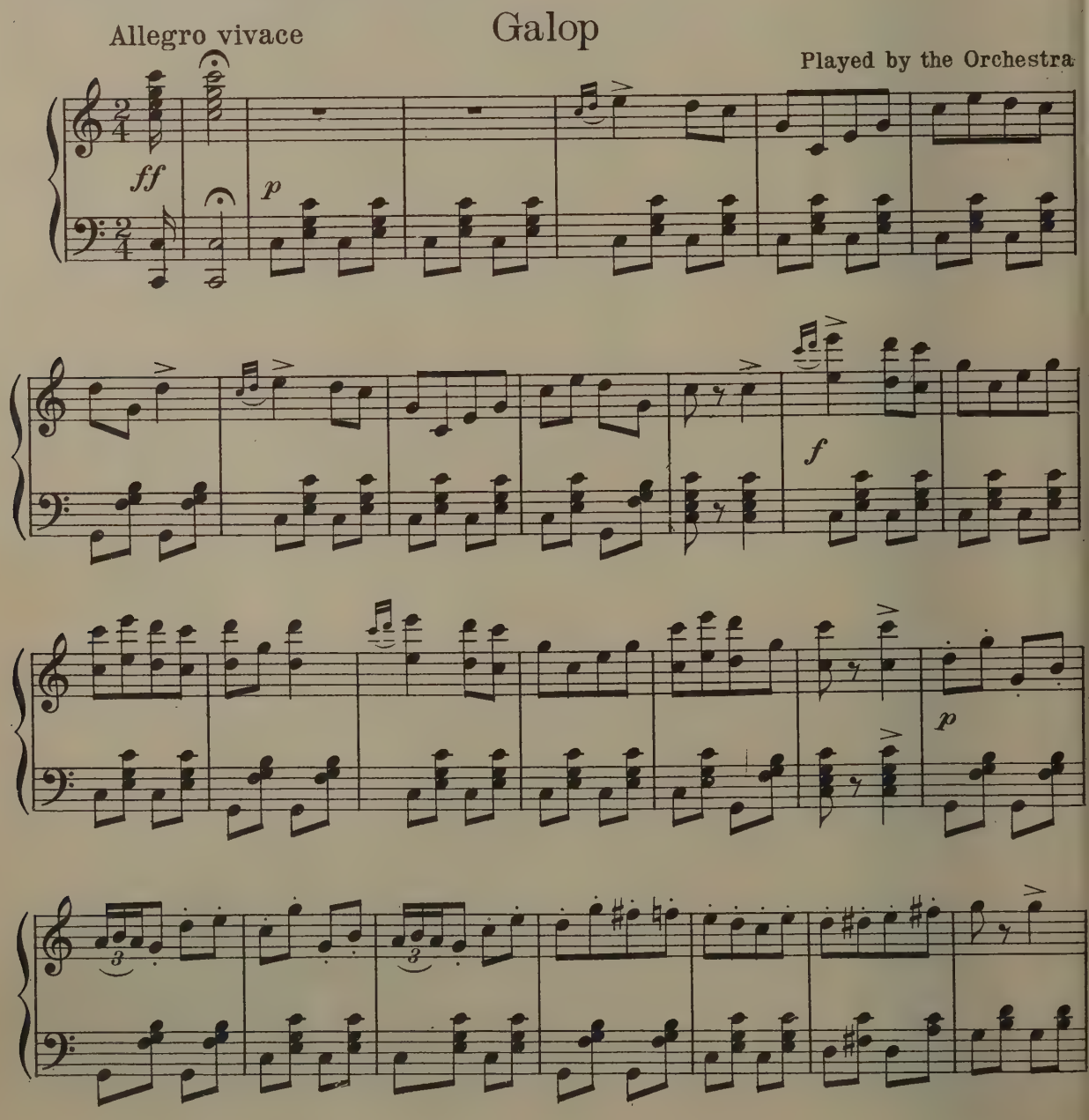
In the Gipsy's Life

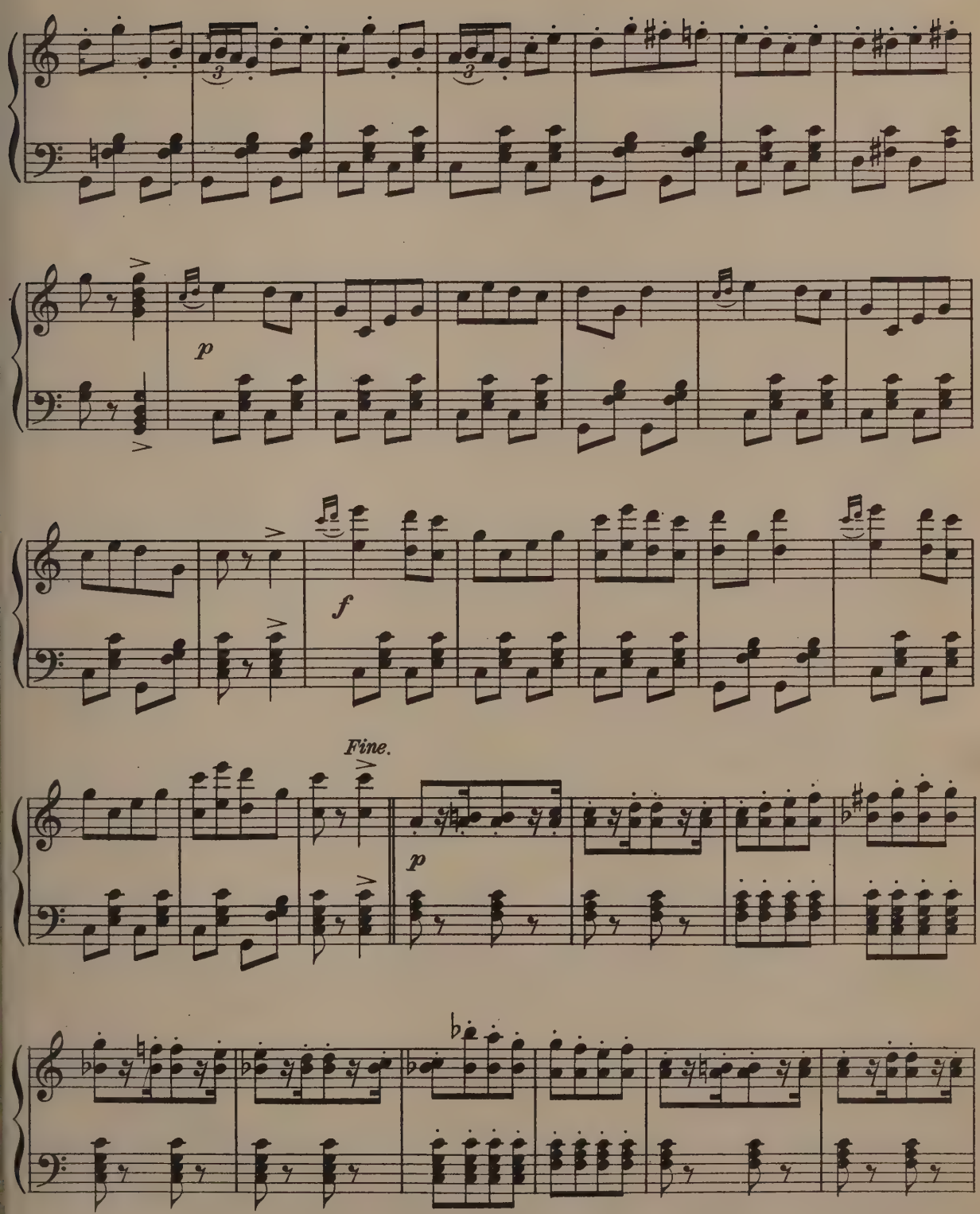


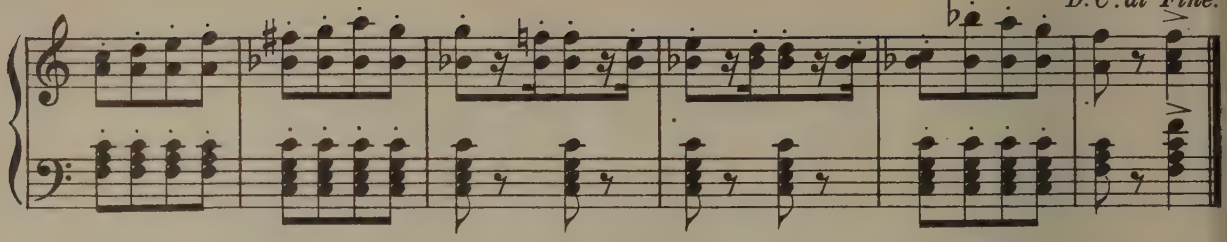


They are about to seize and rob Thaddeus, when they see a body of soldiers approaching and when Thaddeus tells them that it is he who the soldiers are seeking, they strip off his soldier's dress and put over him a gipsy's frock. When the soldiers come, Devilshoof, the leader of the gipsies tells them a young Pol-

ish soldier has passed that way some little time ago, and the soldiers depart in search of him. In the meantime, Arline and her attendant have been attacked by a wounded deer, and when Thaddeus hears this, he rushes off and rescues her, to the great delight and gratitude of her father. The company then is seated at the tables which have been laid out for a repast, and the Count proposes the health of the Austrian Emperor. Naturally, Thaddeus refuses to drink such a toast and the Count, not wishing to see injury done to the man who has saved his daughter's life, throws him a purse of gold and bids him depart. Thaddeus declines the purse of gold contemptuously and Devilshoof, who has taken a fancy to him, attempts a rescue, whereupon the Count orders the gipsy chieftain arrested and imprisoned. During the exciting action which next takes place the orchestra plays a spirited




p
f
Fine.
p

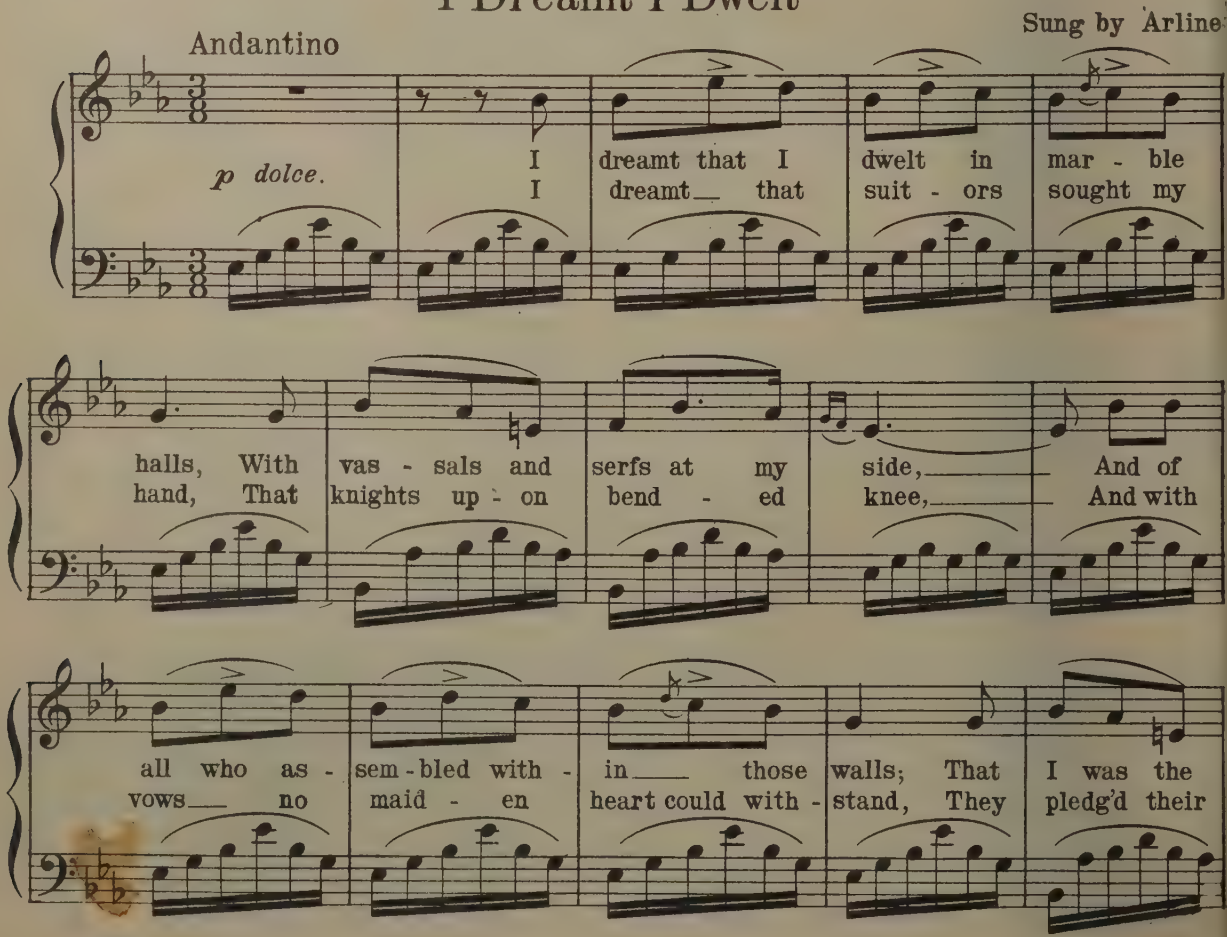


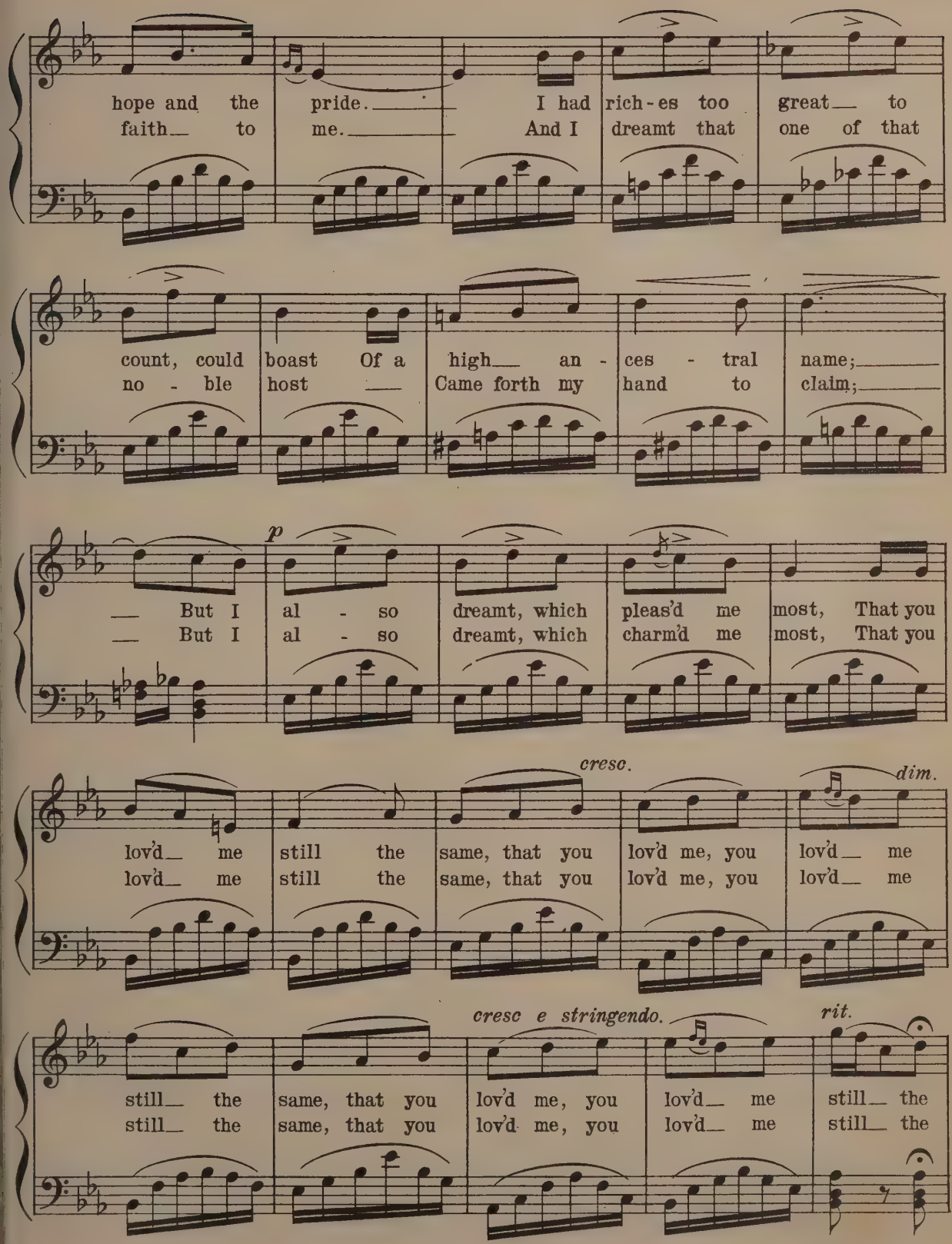
Devilshoof in the meantime has managed to free himself and in revenge carries off the Count's daughter Arline with him. The attendants and the Count endeavor to pursue him, but Devilshoof forestalls them by destroying a bridge composed of tree trunks which extends over a chasm separating the castle from the forest. The Count falls senseless in the arms of his attendants as Devilshoof, folding Arline in his cloak disappears in the depths of the forest.

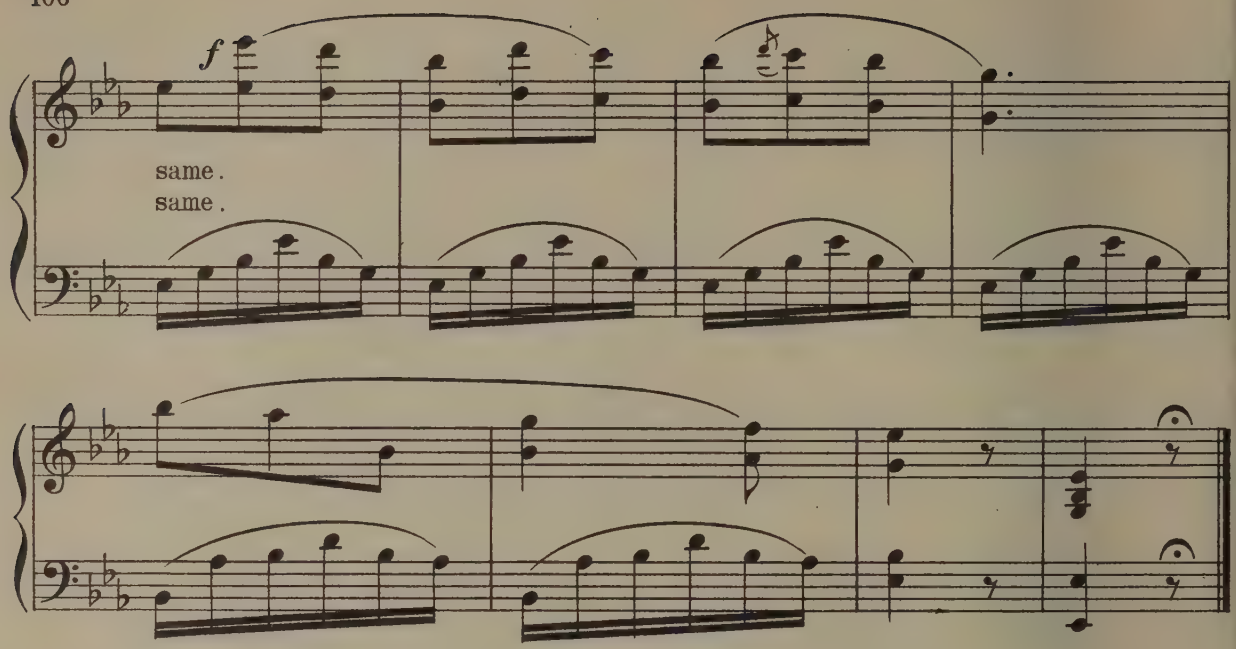
ACT II

The first scene takes place about midnight in one of the streets of Presburg twelve years later. Arline, now grown to womanhood, is asleep in the Queen of the Gipsies' tent and Thaddeus is watching over her. In the meanwhile, Devilshoof with his companions are in the act of robbing Florestein, the Count's nephew, when the Queen of the Gipsies appears and commands them to give him back his property and to release him. After they have gone, Arline appears and tells Thaddeus of a curious dream that she has had in the song

I Dreamt I Dwelt

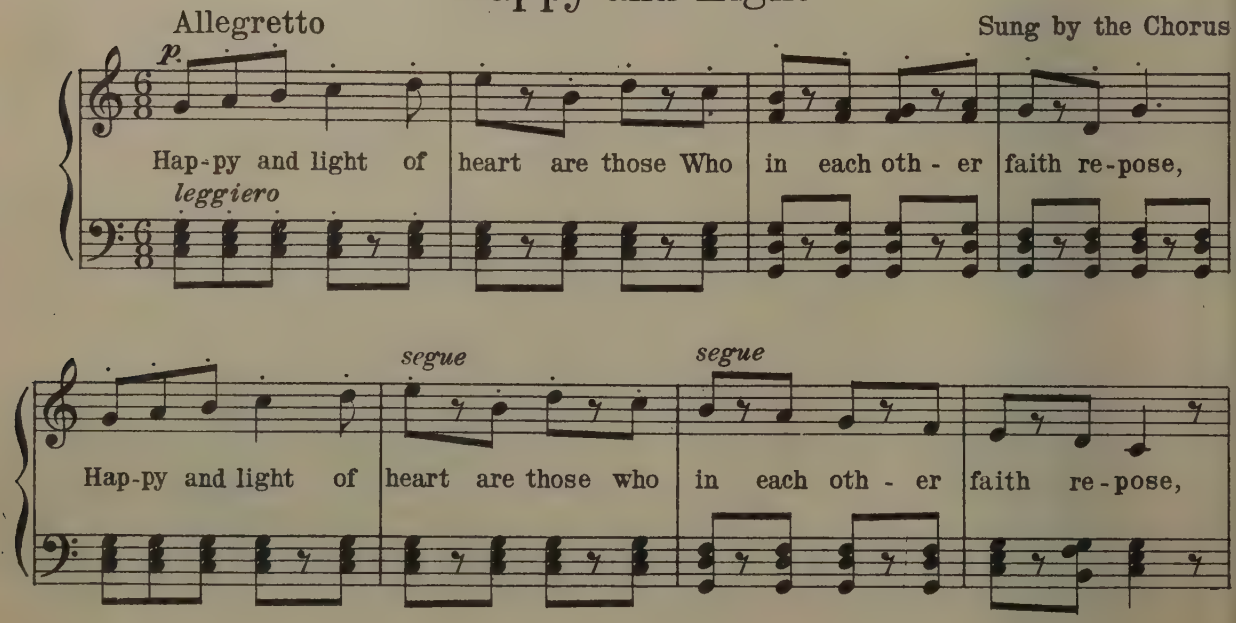


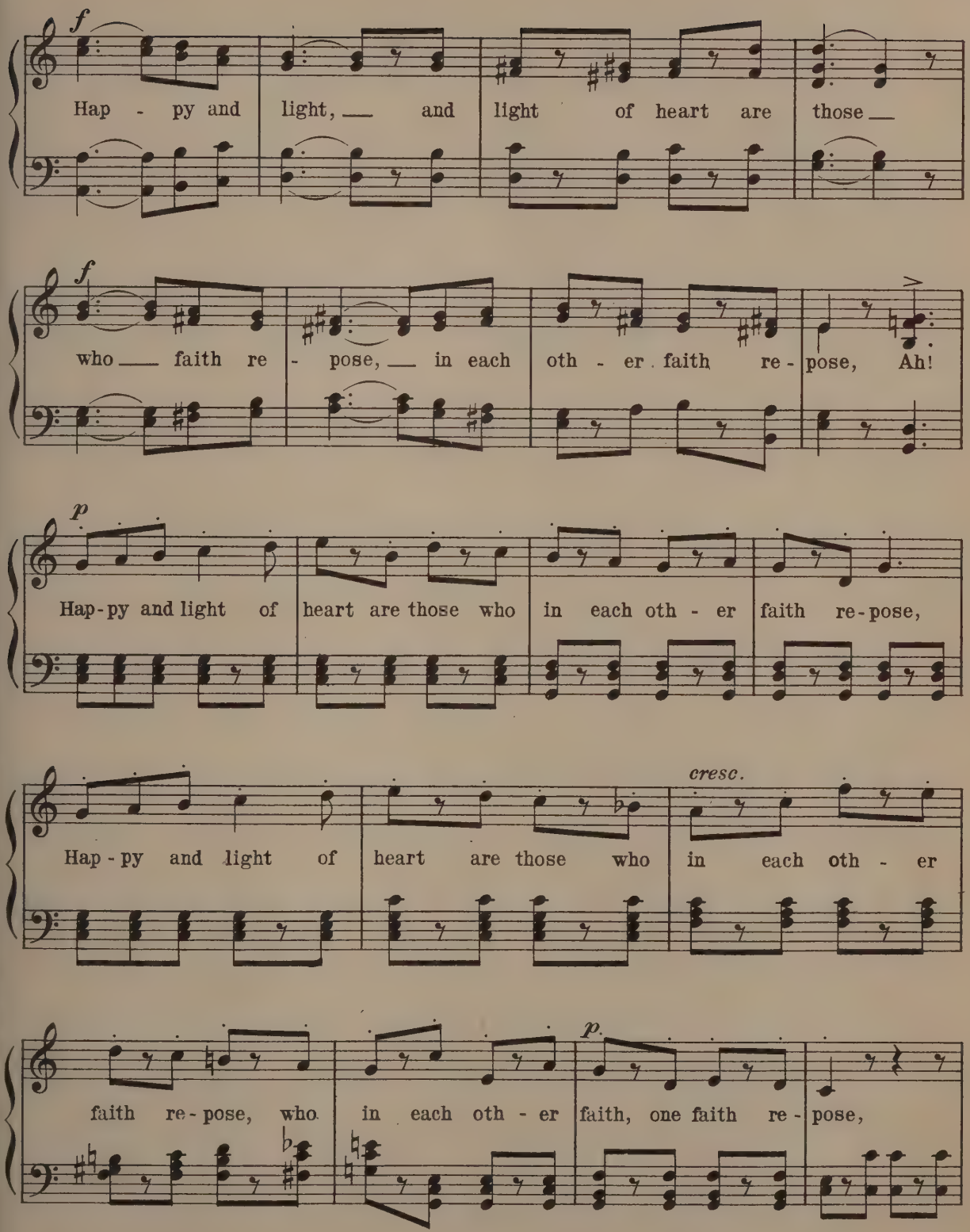

hope and the pride. I had rich-es too great to
faith to me. And I dreamt that one of that
count, could boast Of a high an - ces - tral name;
no - ble host Came forth my hand to claim;
p
But I al - so dreamt, which pleas'd me most, That you
But I al - so dreamt, which charm'd me most, That you
cresc.
dim.
lov'd me still the same, that you lov'd me, you lov'd me
lov'd me still the same, that you lov'd me, you lov'd me
cresc e stringendo.
rit.
still the same, that you lov'd me, you lov'd me still the
still the same, that you lov'd me, you lov'd me still the

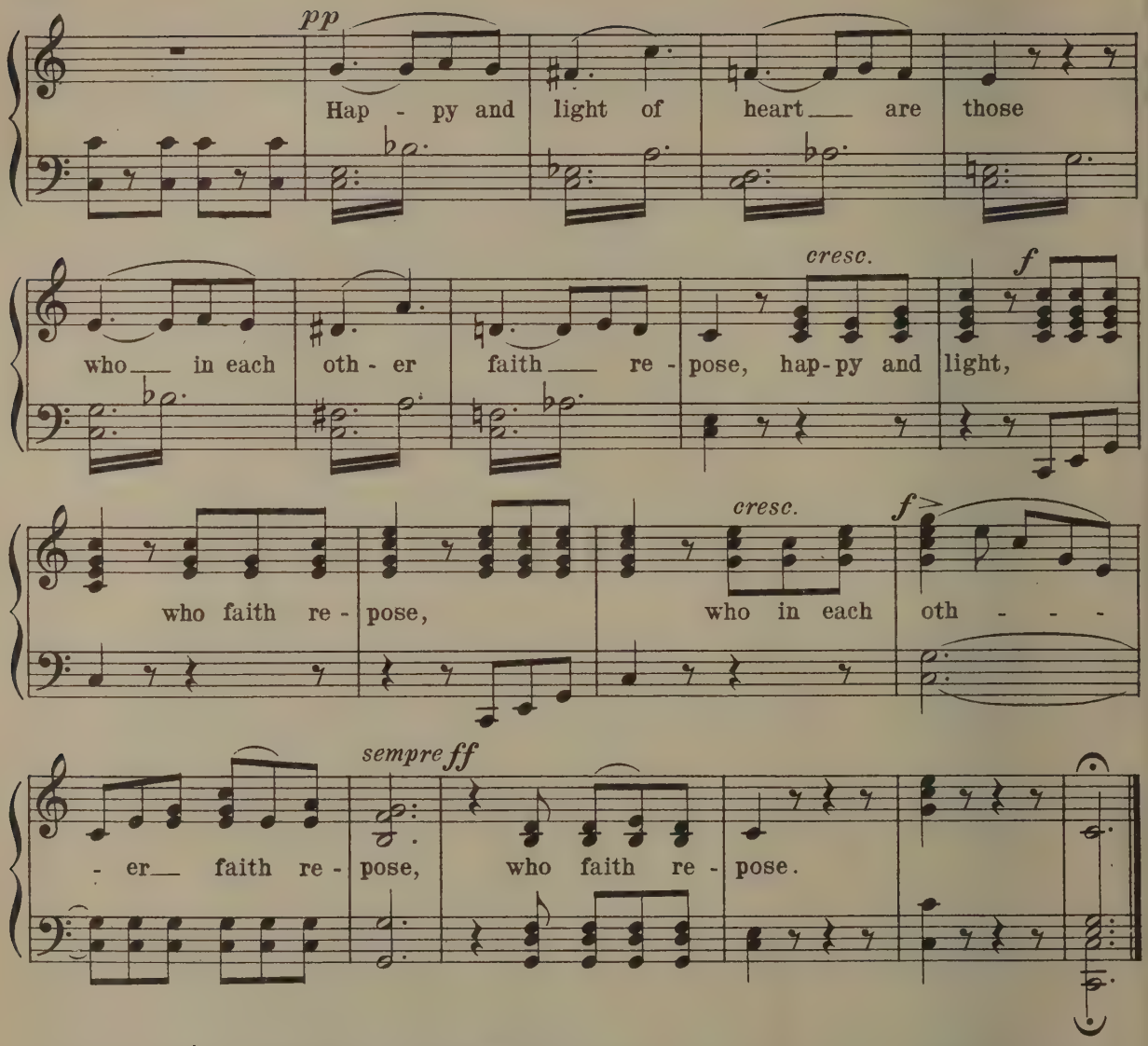


Thaddeus then asks her if she loves him as ever and she answers in the affirmative, at the same time begging him to tell her of the meaning of the scar upon her arm. Thaddeus tells her that he has saved her from a maddened deer years ago, and intimates that the secret of her name and birth are known to him, but that he cannot tell. As they are clasped in each other's arms, the Queen of the gipsies appears and is violently angry when she sees Arline with Thaddeus, with whom she herself is in love. Arline however disputes her right to Thaddeus, claiming that he loves her and the gipsy Queen is then compelled to exercise her function as leader by uniting the two while the gipsies sing the beautiful

Happy and Light




f
Hap - py and light, and light of heart are those
f
who faith re - pose, in each oth - er faith re - pose, Ah!
p
Hap-py and light of heart are those who in each oth - er faith re-pose,
cresc.
Hap - py and light of heart are those who in each oth - er
faith re - pose, who in each oth - er faith, one faith re - pose,
p

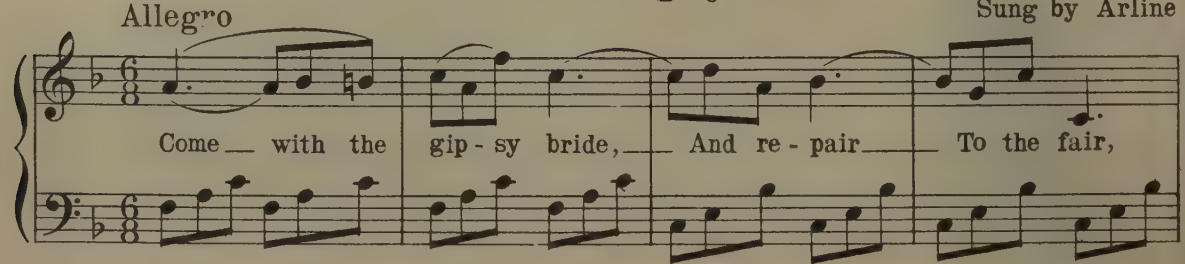


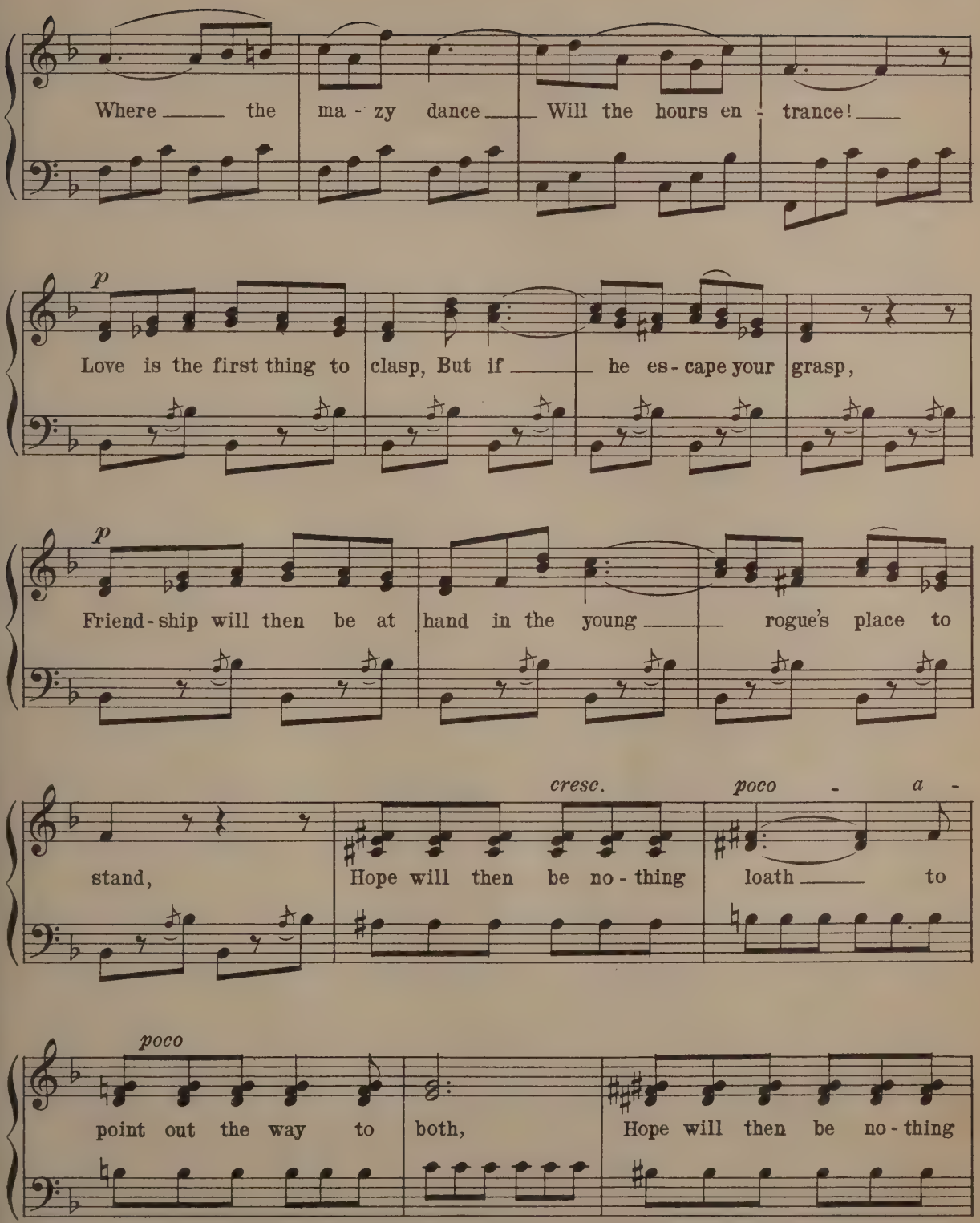
After the gipsies, accompanied by Thaddeus and Arline, go out, the Queen and Devilshoof are left alone. She perceives a medallion hanging by a chain around Devilshoof's neck, and forces him to give it to her, by reason of her power as Queen. He obeys reluctantly and with vengeance in his heart, while the Queen is also filled with a desire for revenge on the happy Thaddeus and Arline.

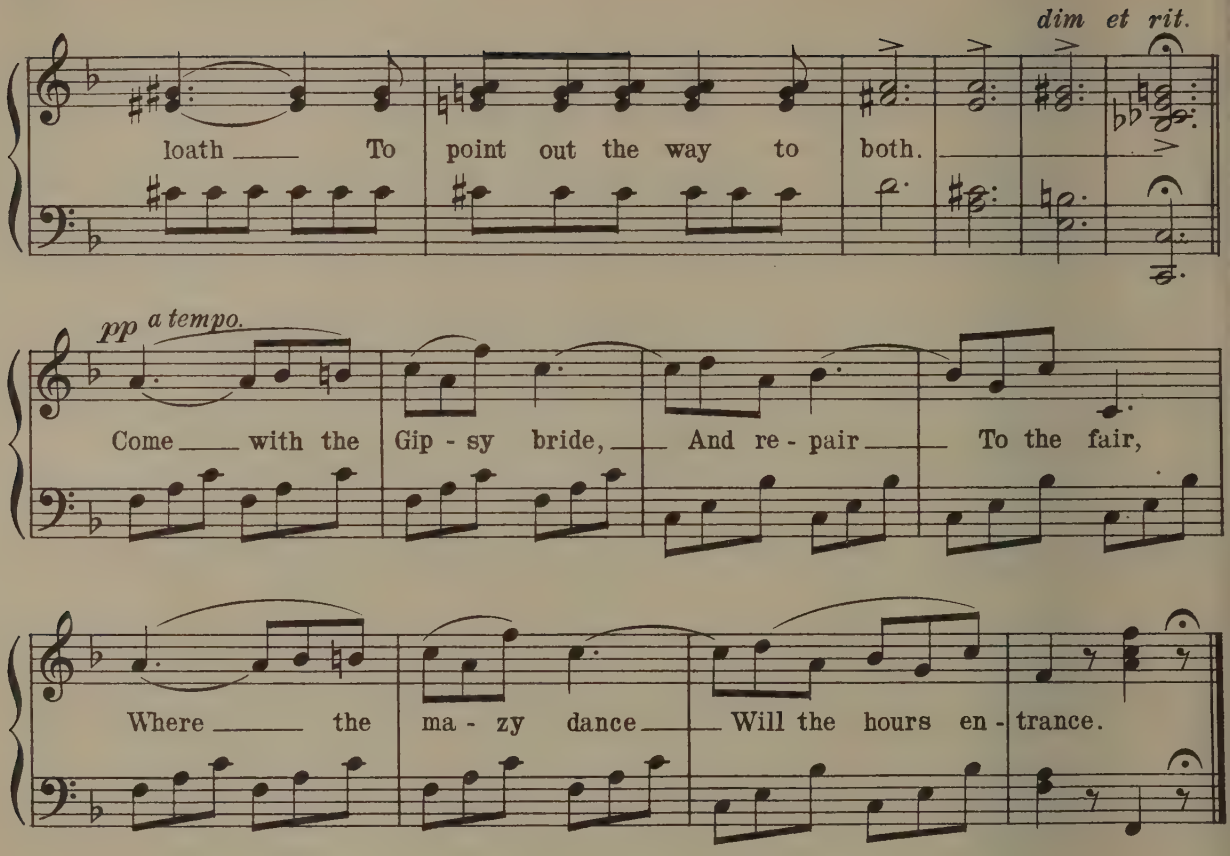
Morning has come and Arline enters in a fanciful dress followed by the gipsies singing

Come with the Gipsy Bride

Sung by Arline



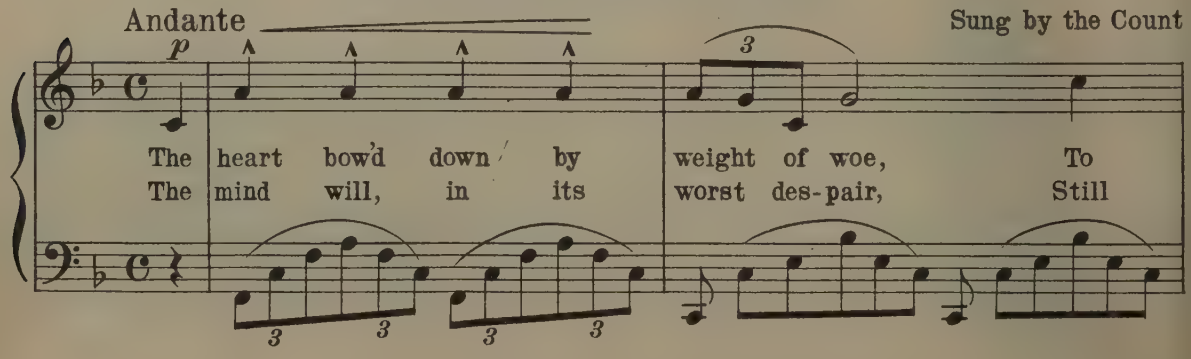

Where the ma - zy dance Will the hours en - trance!
p
Love is the first thing to clasp, But if he es - cape your grasp,
p
Friend - ship will then be at hand in the young rogue's place to
cresc.
poco - a -
stand,
Hope will then be no - thing
loath to
poco
point out the way to
both,
Hope will then be no - thing

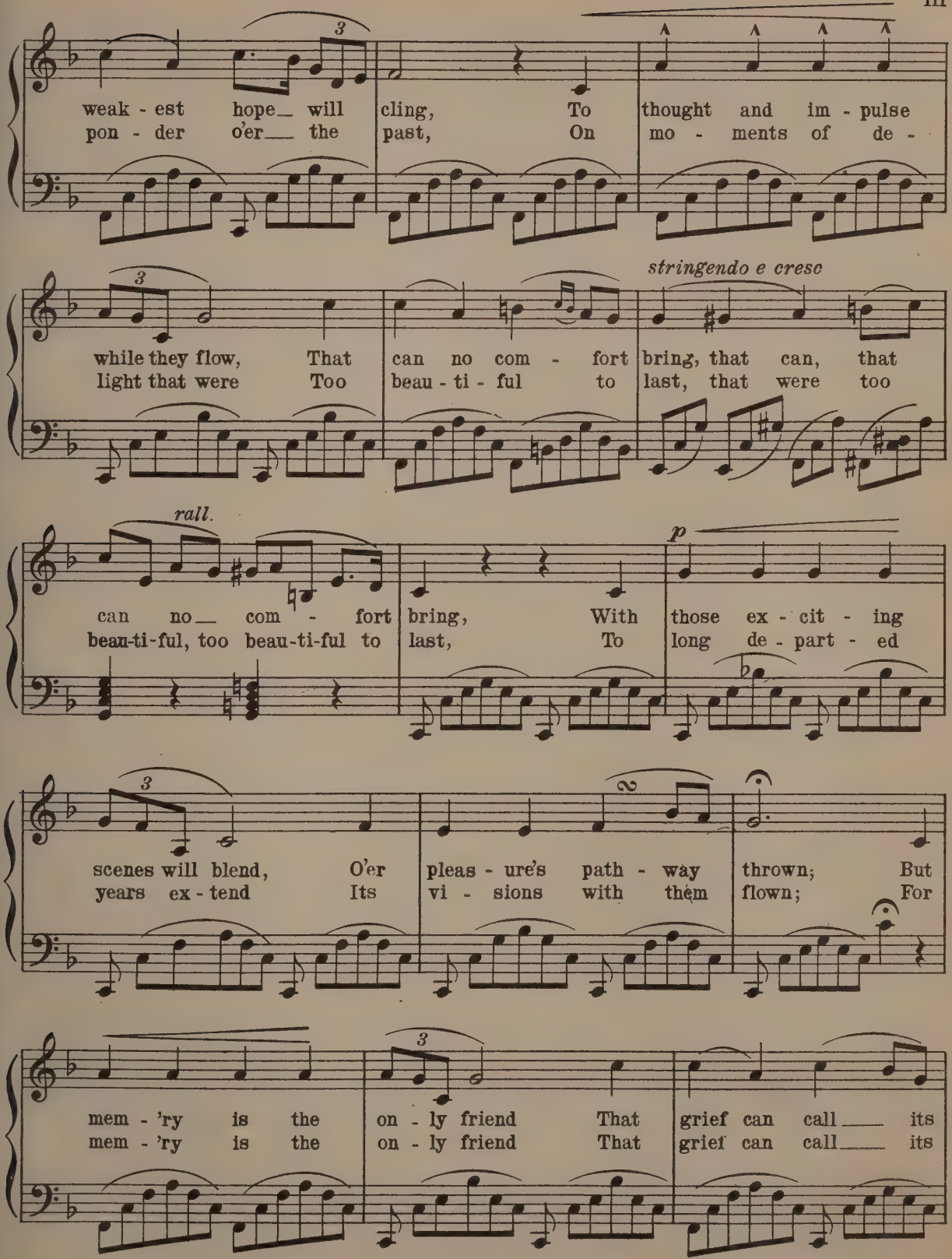
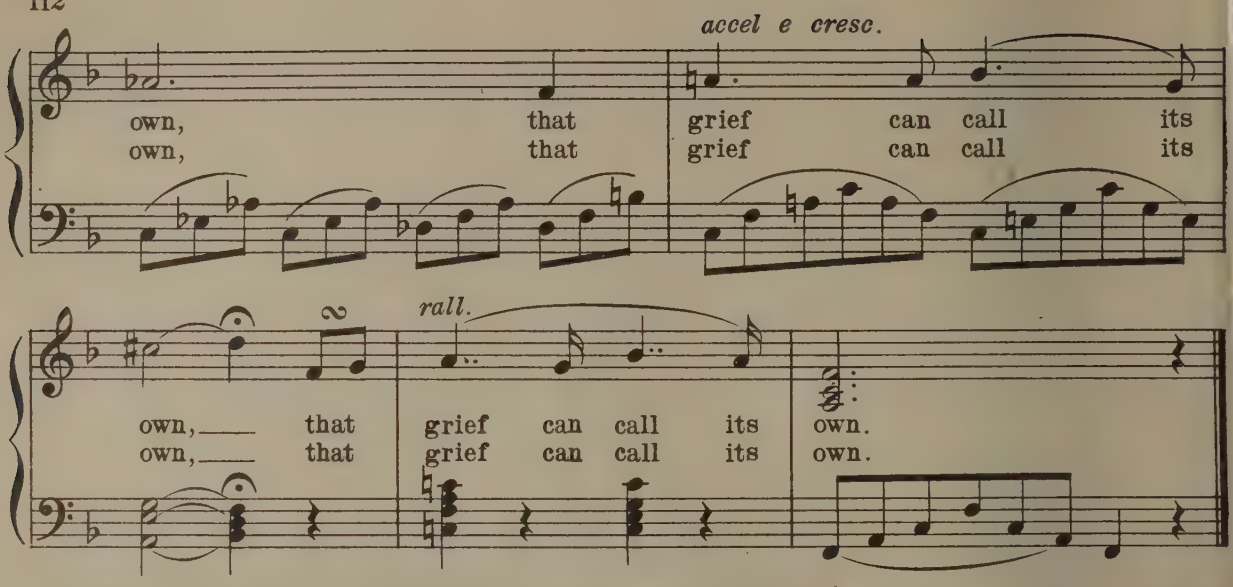


The scene then changes to the Grand Fair which is taking place in Presburg. Among the spectators are the Count and his nephew Florestein. The Count's heart is very heavy since he has lost his daughter Arline, and while he gazes at the gipsy maid attentively, he does not recognize her as his daughter. In the meantime, the gipsy Queen, intent on her scheme of vengeance, places around Arline's neck the chain and medallion which she took away from Devilshoof, and which she knew was originally the property of Florestein, the Count's nephew. Very shortly after, Florestein happens to pass her way, and seeing the medallion on Arline's bosom, has her arrested and she is taken away conducted by a file of soldiers.

The scene then changes to Count Arnheim's apartment in the Hall of Justice, and he is gazing at a full length portrait of Arline, painted of her twelve years before, at the time she was stolen by Devilshoof. Filled with sorrow he sings the sad

The Heart Bowed Down



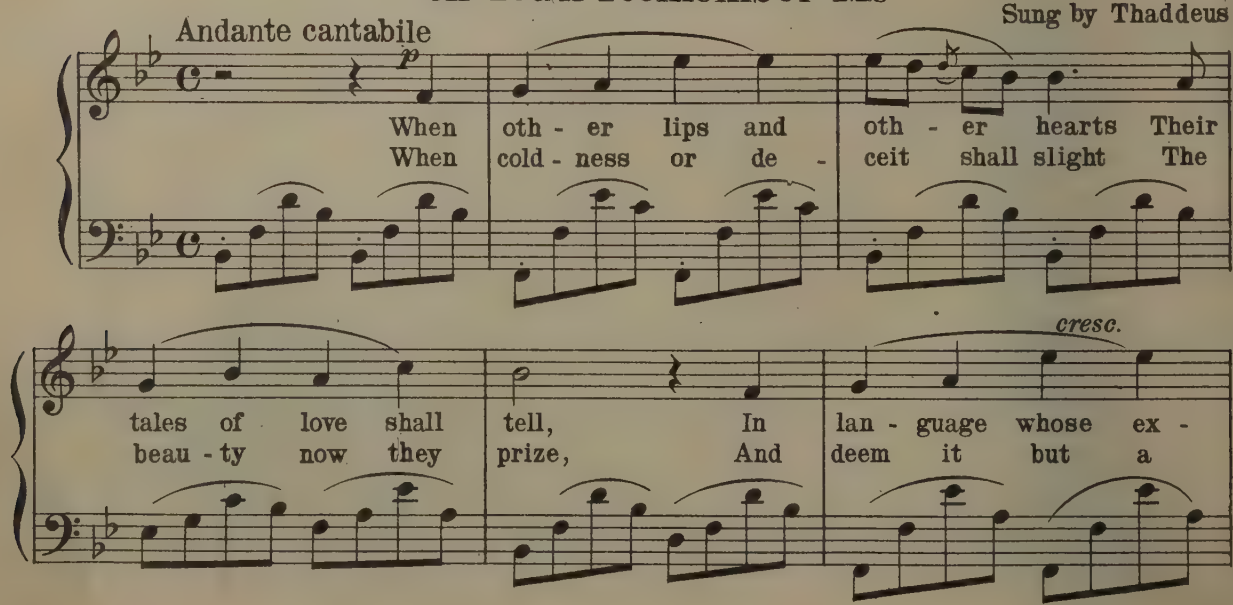

weak - est hope_ will cling, To thought and im - pulse
pon - der o'er__ the past, On mo - ments of de -
stringendo e cresc
while they flow, That can no com - fort bring, that can, that
light that were Too beau - ti - ful to last, that were too
rall.
p
can no__ com - fort bring, With those ex - cit - ing
beau-ti-ful, too beau-ti-ful to last, To long de - part - ed
scenes will blend, O'er pleas - ure's path - way thrown; But
years ex - tend Its vi - sions with them flown; For
mem - 'ry is the on - ly friend That grief can call__ its
mem - 'ry is the on - ly friend That grief can call__ its

Arline is then brought before the Count, accused of taking Florestein's medallion and while the Count believes her story that she is perfectly innocent in the matter, he is compelled to order her detained for trial, when she suddenly attempts to stab herself. The Count seizes her arm, and in doing so, perceives the scar on her shoulder. When the Count questions her regarding it, suspecting that Arline is his daughter, Thaddeus rushes in and with some reluctance confesses to Arline that the Count is indeed her father, realizing that it will undoubtedly mean separation from him. While his emotions are overcoming him, Devilshoof emerges from the crowd, dragging him away, telling him it would be better that he cast his lot with the gipsies.

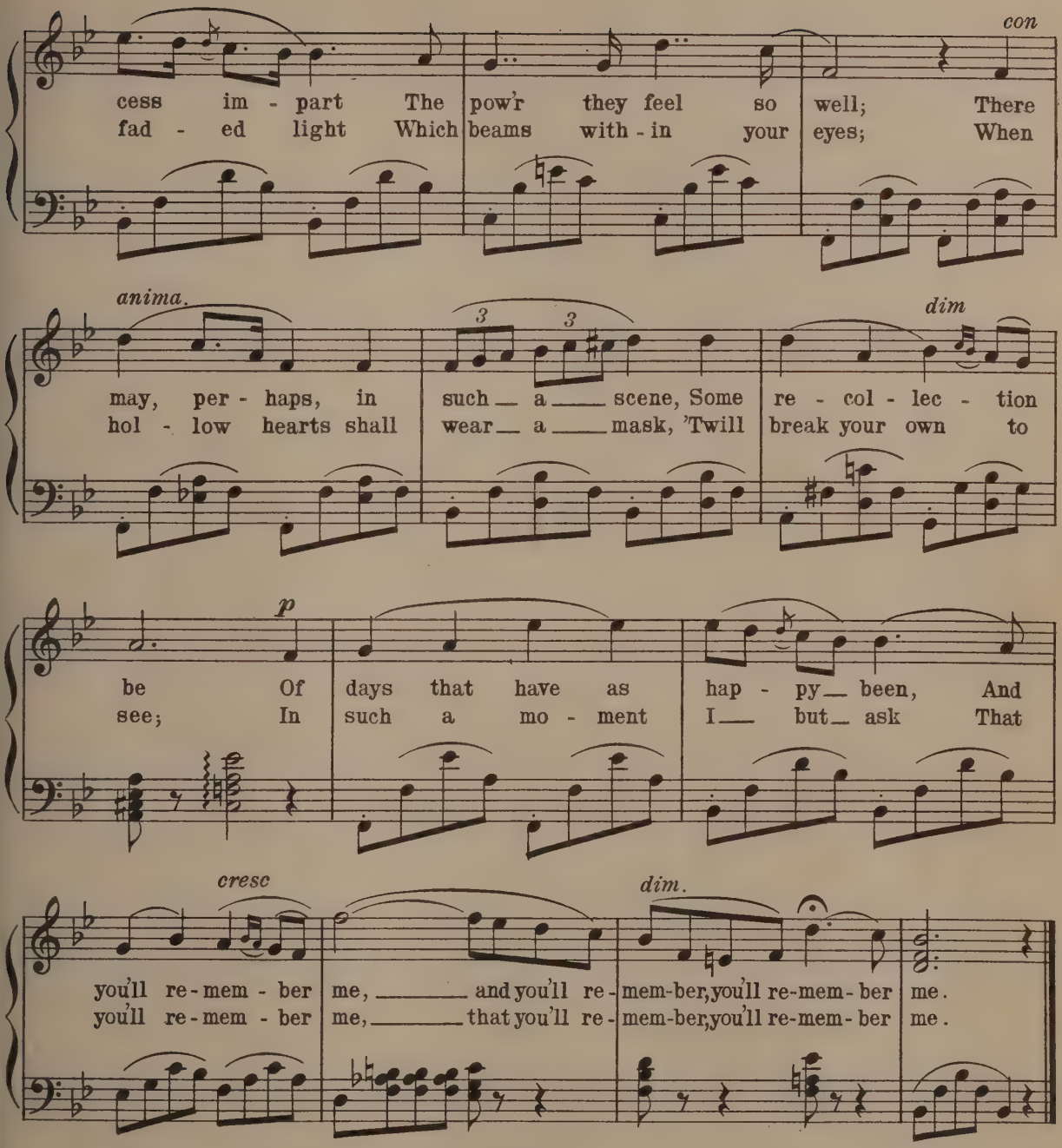
ACT III

The third act takes place in the drawing room of the Count's castle. Arline enters and gives the Count a loving greeting, while Florestein actually has the audacity to try to make amends to her. After the Count and Florestein have gone away, Devilshoof suddenly appears through a window and asks her to rejoin the gipsies. When she declines, Thaddeus also appears and reminds her of the happy past in the song

Then You'll Remember Me

Sung by Thaddeus



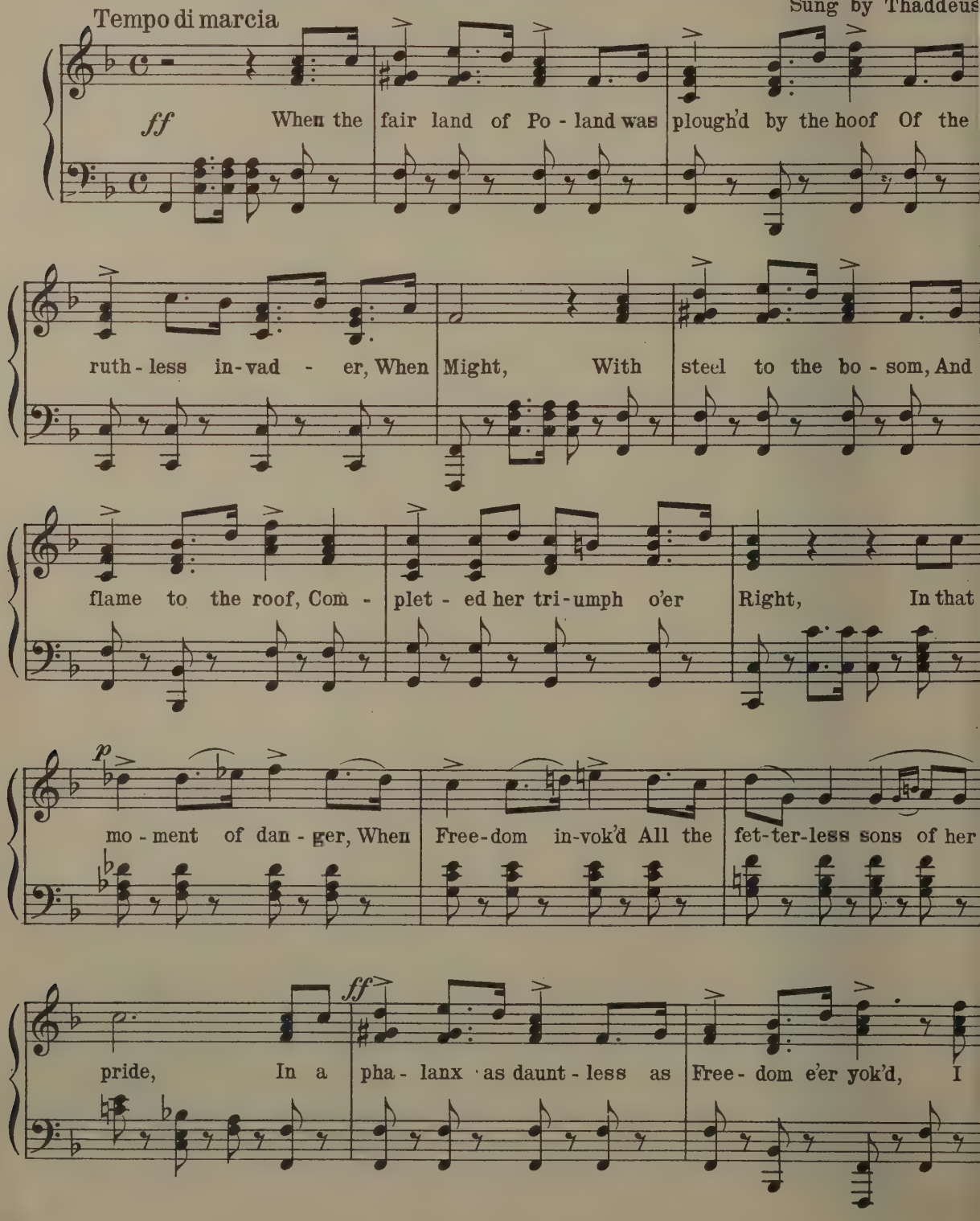


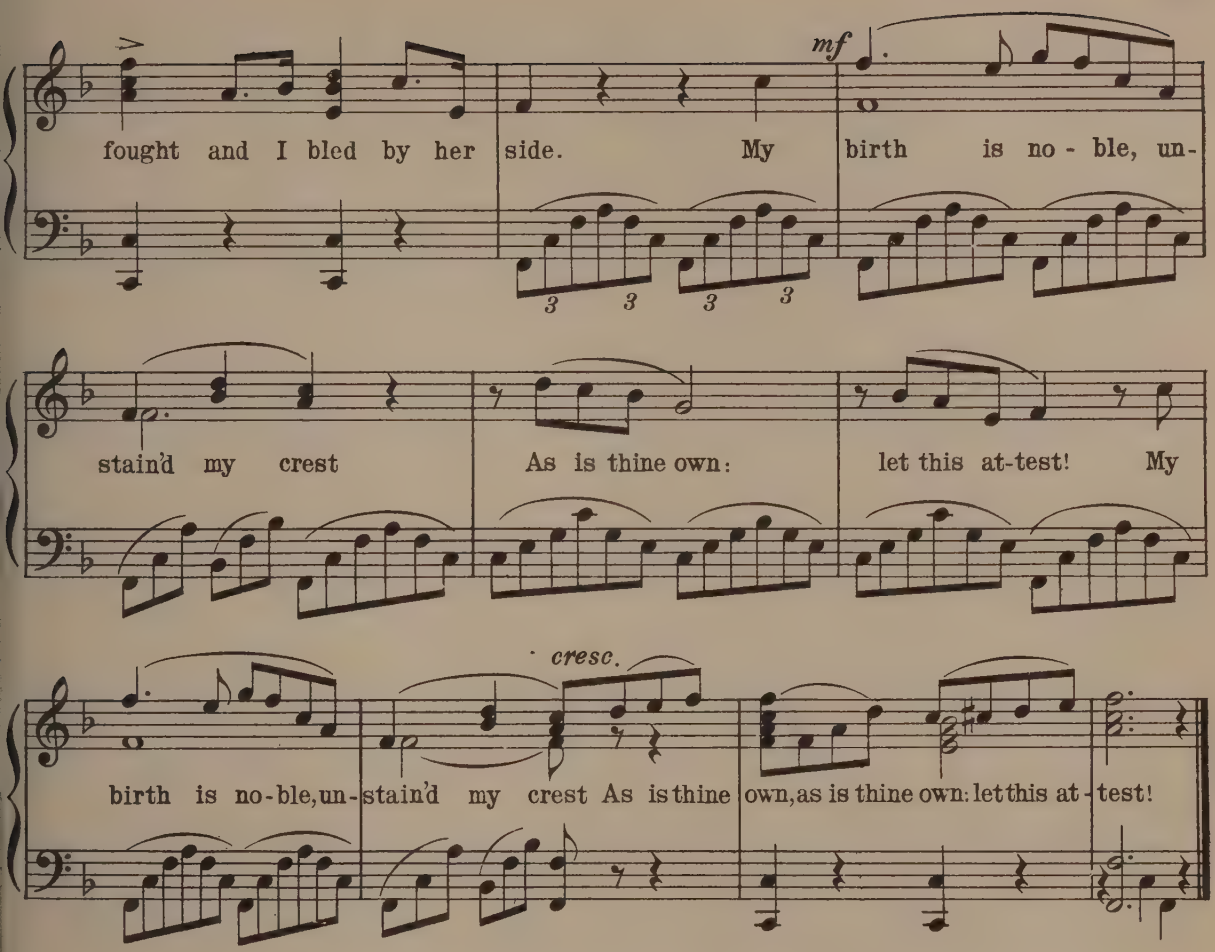
Arline is being persuaded to leave with her lover, when the guests are heard approaching, and Devilshoof has barely time to escape by the window, while Arline hides Thaddeus in a cabinet. The guests arrive and while they are conversing, a veiled figure enters. Dropping her veil, she appears as the Queen of the gipsies and warns the Count that his daughter loves one of her tribe and that he is concealed that very moment in the palace, whereupon Thaddeus appears to the astonishment of the Count and the dismay of Arline. The Count orders him to leave the palace at once, and reproaches Arline for pleading to become the

bride of an outcast gipsy, whereupon Thaddeus advances with great dignity before the Count, and discloses his noble name and birth in the song

When the Fair Land of Poland

Sung by Thaddeus

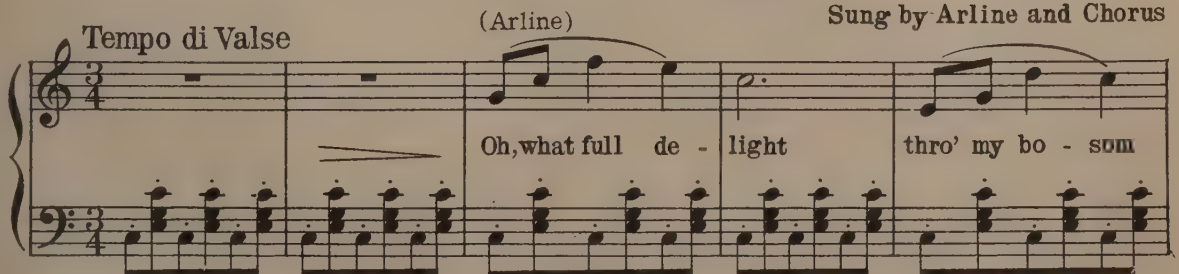


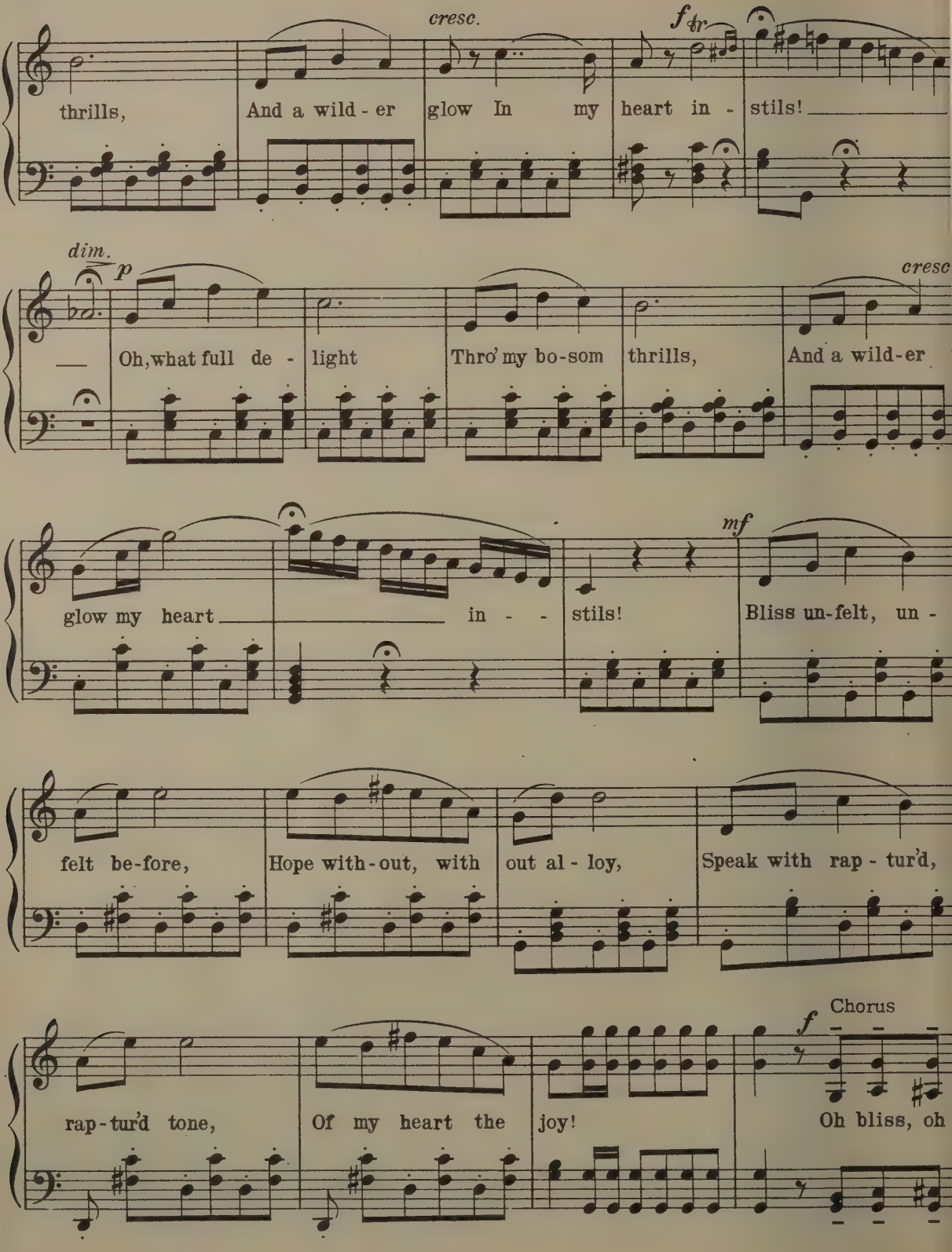


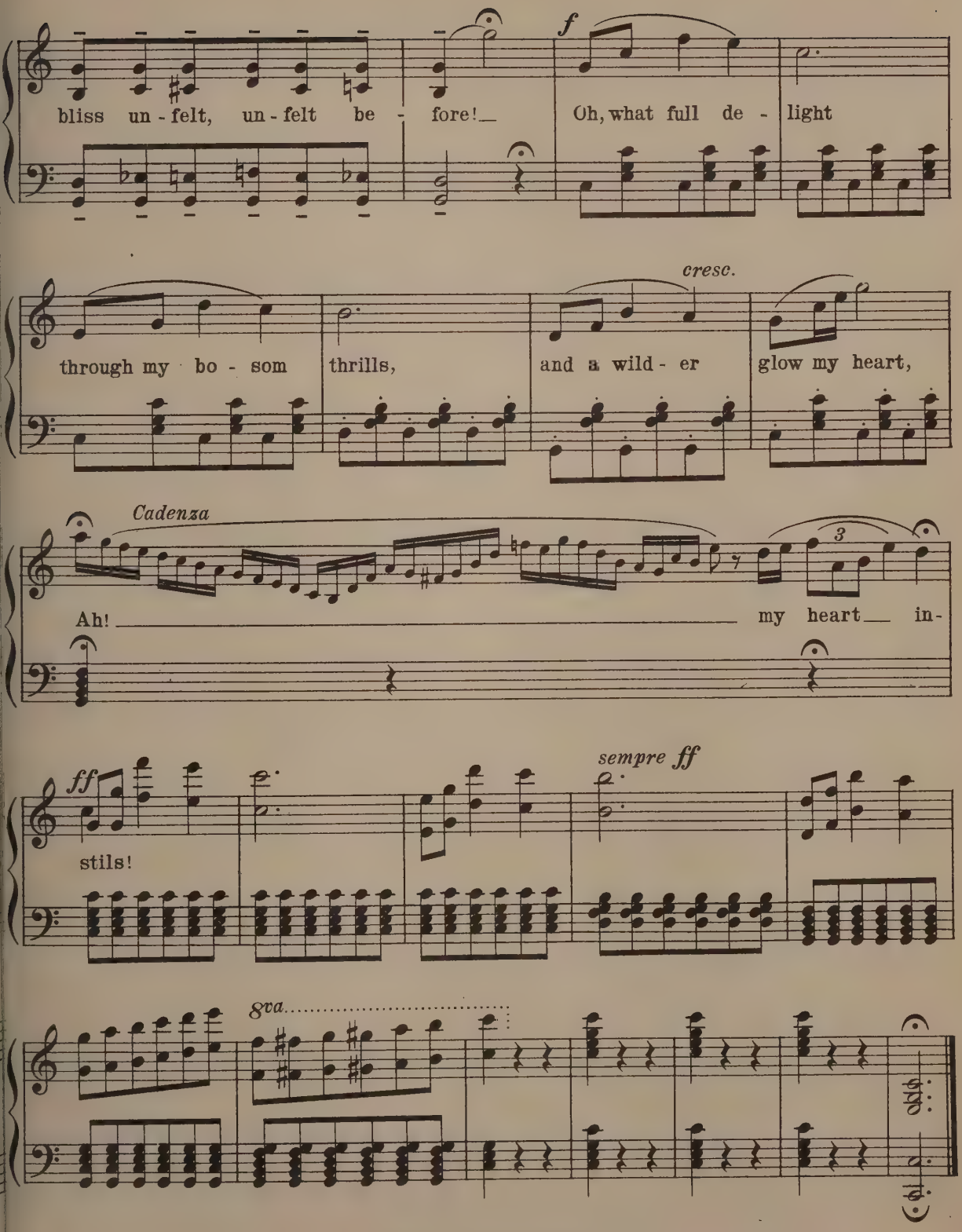
He then pleads for the Count's forgiveness which he gladly grants, when he finds that Thaddeus is a noble and not a gipsy. In the meantime, the Queen of the gipsies has been planning vengeance, and she instructs one of her attendants to fire at Thaddeus as he embraces Arline. Devilshoof, who still has revenge in his heart against the gipsy Queen, strikes the hand of the gipsy in such a way that the bullet is lodged in the heart of the Queen, who falls dead.

After the excitement has ceased, Thaddeus and Arline are once more united and the opera ends to the inspiring strains of the chorus

Oh What Full Delight




cresc.
f tr
thrills, And a wild - er glow In my heart in - stils!
dim.
p
Oh, what full de - light Thro' my bo-som thrills, And a wild-er
cresc
glow my heart in - - stils!
mf
Bliss un-felt, un -
felt be-fore, Hope with-out, with out al - loy, Speak with rap - tur'd,
rap-tur'd tone, Of my heart the joy!
f
Chorus
Oh bliss, oh



END OF THE OPERA

LUCIA DI LAMMERMOOR

Libretto by Alphonse Royer — Music by Giacomo Donizetti

CHARACTERS

SIR HENRY ASHTON, of Lammermoor
LUCIA (LUCY), Sir Henry's sister
SIR EDGAR, of Ravenswood
NORMAN, Sir Henry's attendant
RAYMOND, Sir Henry's Chaplain
ALICE, Lucia's attendant
LORD ARTHUR BUCKLAW

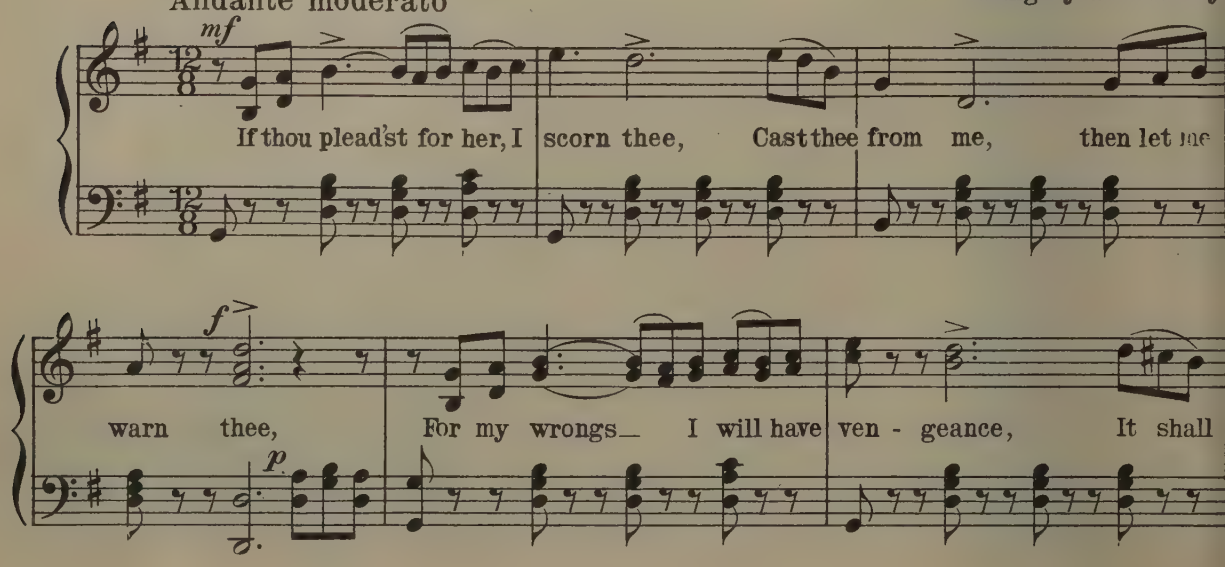
The scene is laid in Scotland about the year 1800.

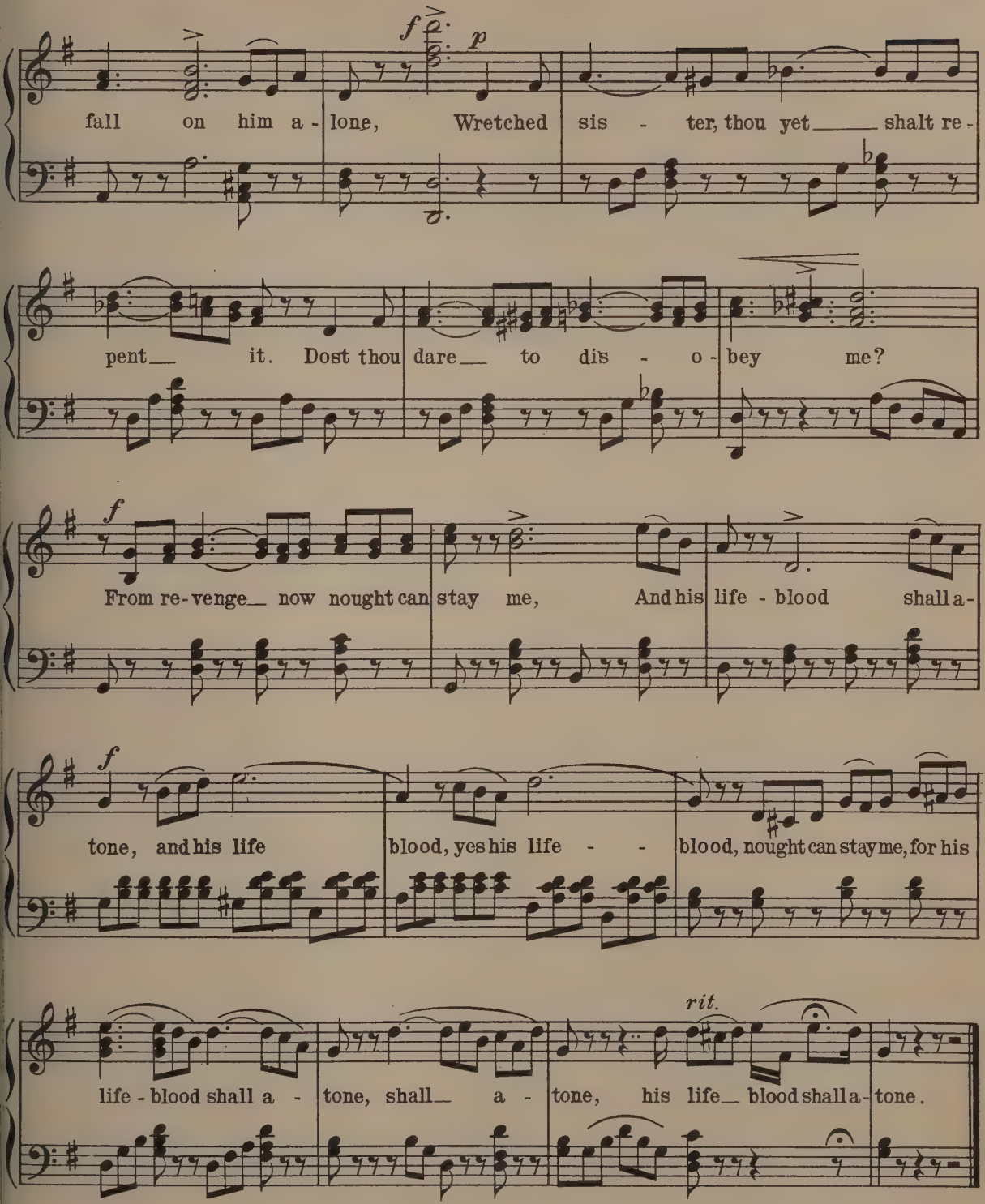
ACT I

As the curtain ascends, Norman is seen instructing Sir Henry's retainers to clear up the mystery of a deserted tower near by, to which some unknown stranger is making daily visits. After they have retired, Sir Henry enters with Raymond, his Chaplain, and while voicing his hatred of Sir Edgar Ravenswood, also expresses his displeasure over the fact that his sister Lucy refuses to marry Lord Arthur Bucklaw. Norman then tells him that some weeks before, a mysterious stranger had rescued Lucy from a maddened bull. When Sir Henry asks him if he has any suspicion who the rescuer might be, Norman expresses the opinion that it is Sir Edgar Ravenswood, and his contention is verified by the return of Sir Henry's retainers, who bring definite information that it is indeed Ravenswood. In a burst of fury, Sir Henry then sings the song

If Thou Plead'st For Her

Andante moderato — Sung by Sir Henry

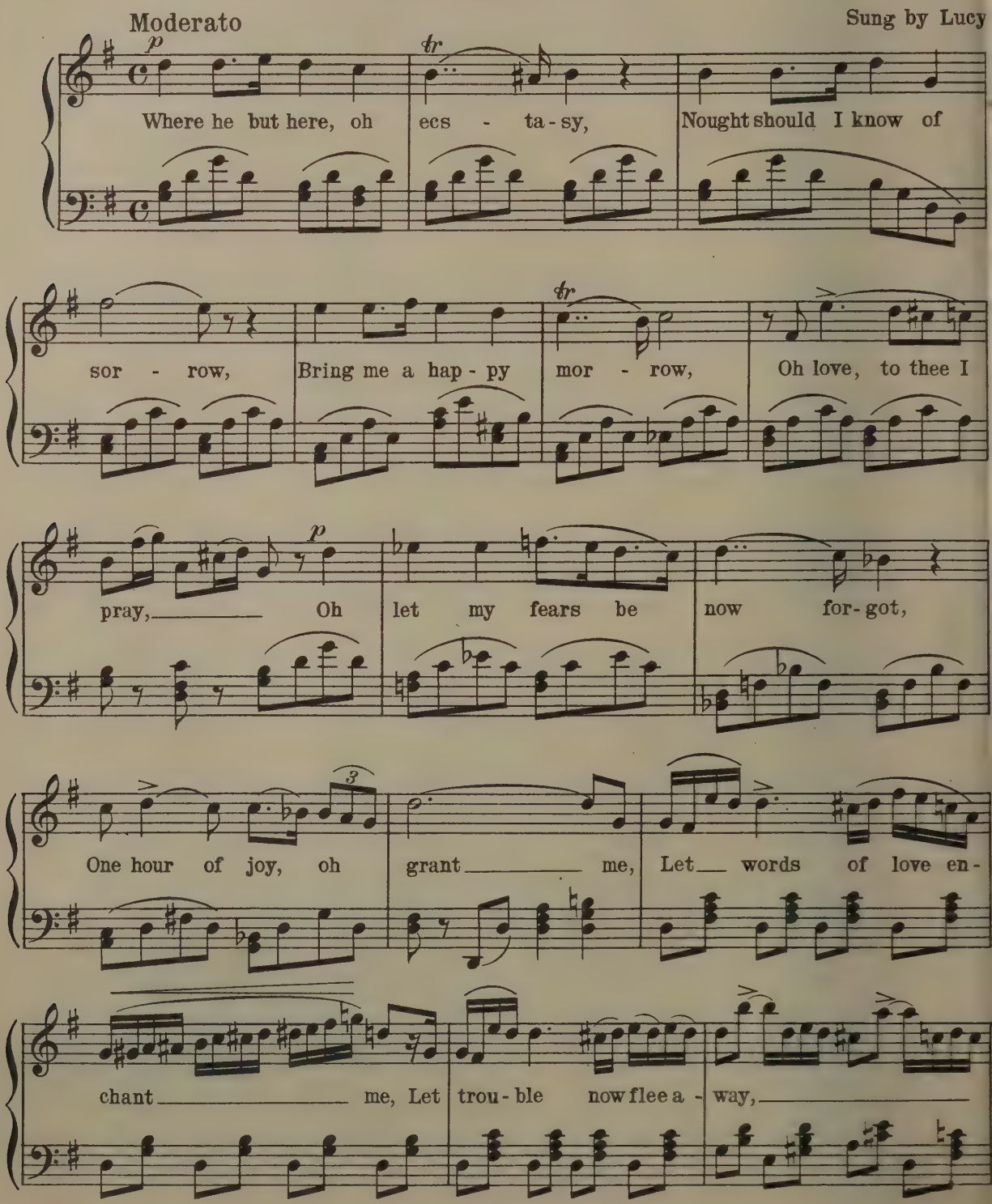


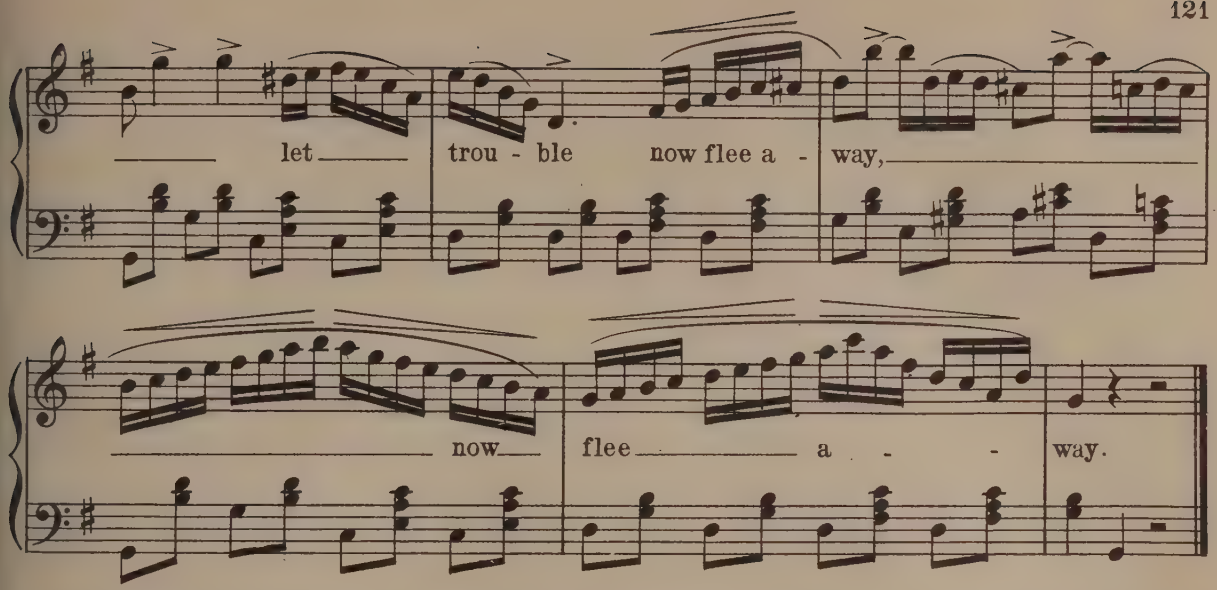


The next scene is laid in a park on the Ashton estate. Lucy with her attendant Alice are awaiting the arrival of Sir Edgar Ravenswood. She confides to Alice her premonition that she should banish all thoughts

of Sir Edgar from her mind, in view of the enmity which exists between him and her brother, but confesses that she is unable to do so in the song

Were He But Here



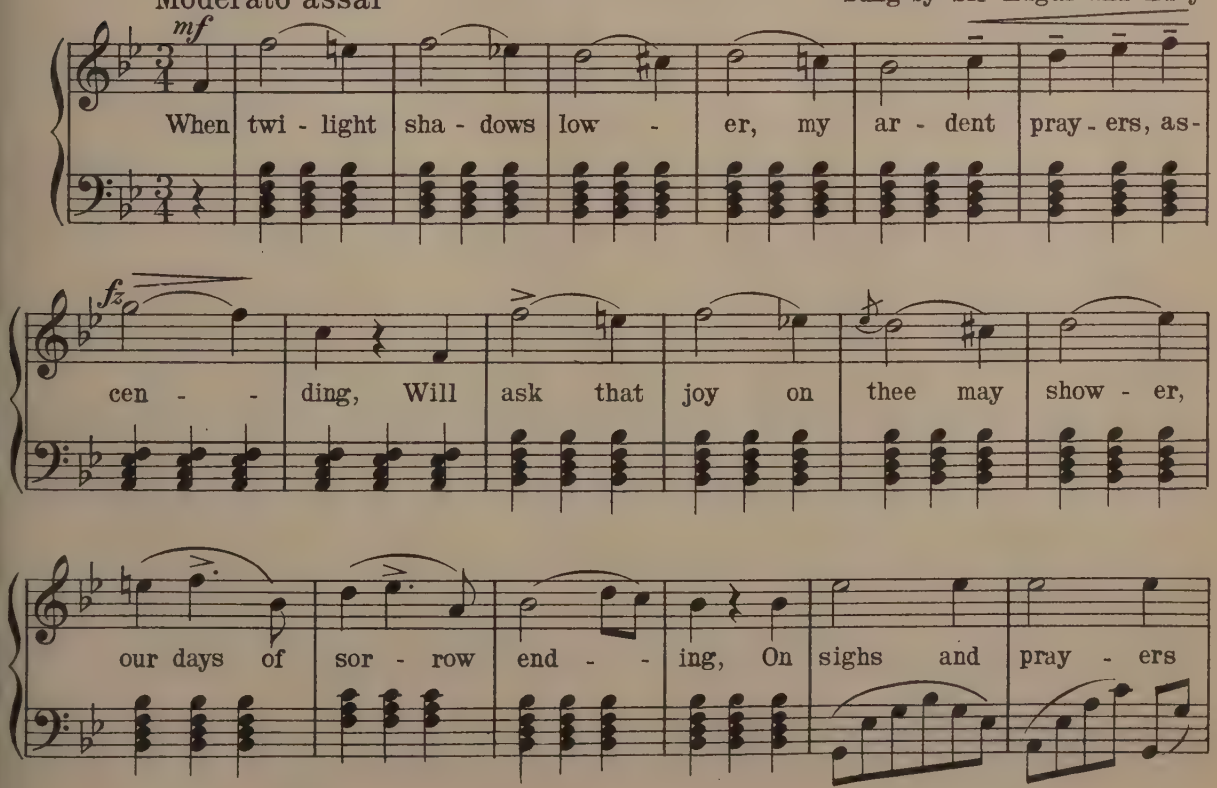


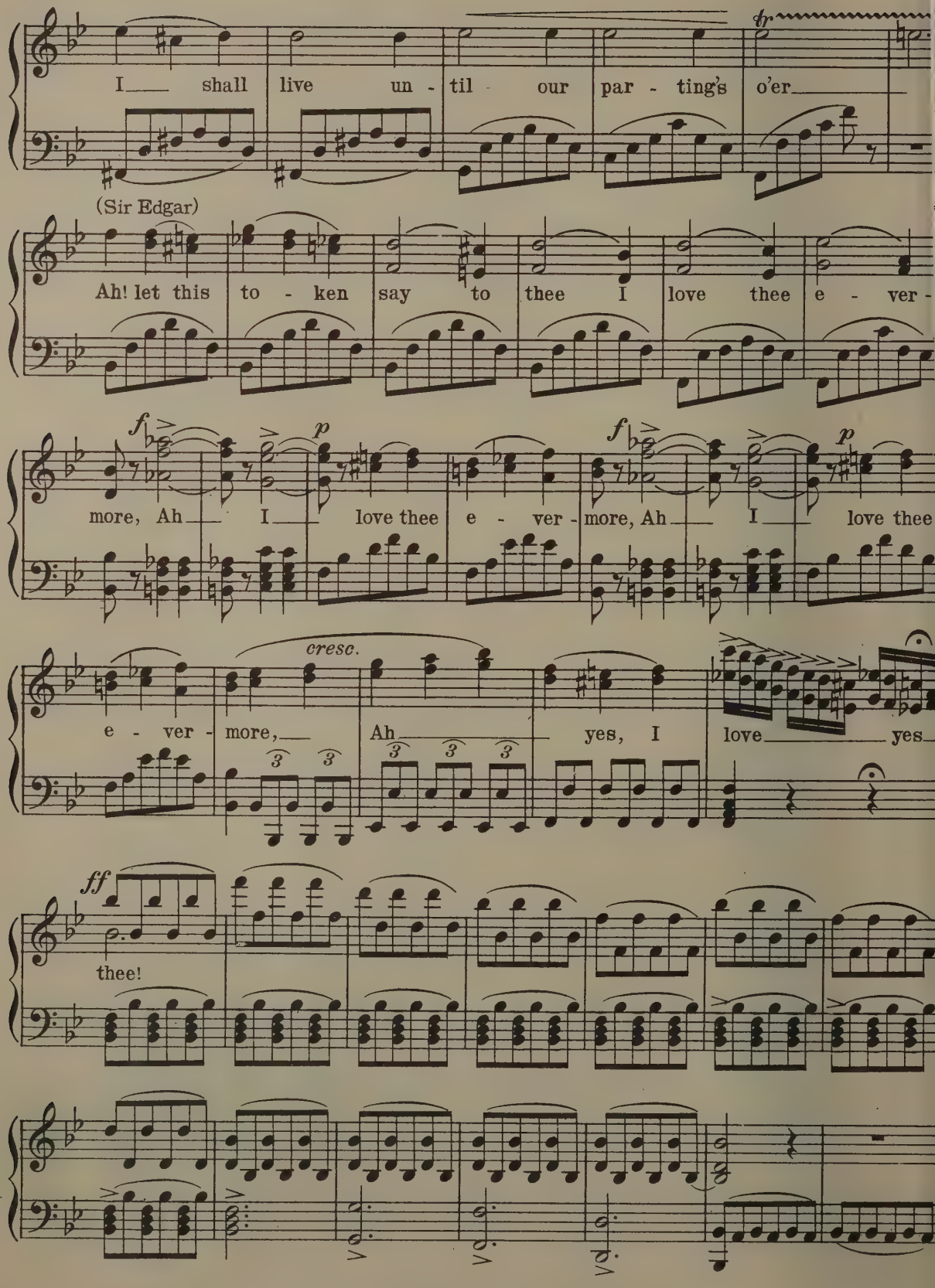
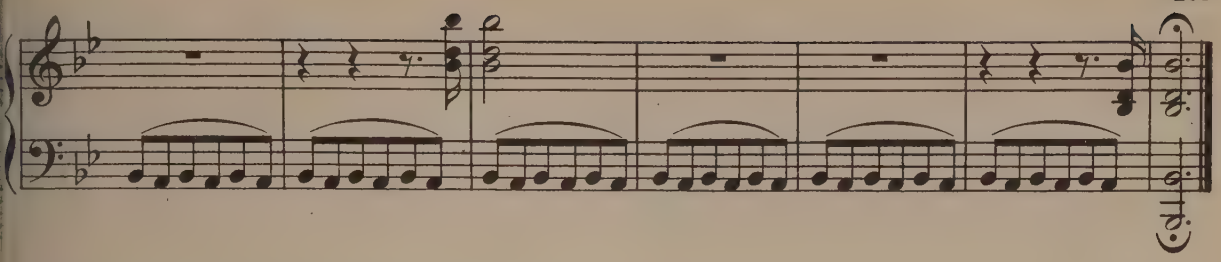
Shortly after, Sir Edgar appears and tells Lucy that he must go to France on a mission of state. He then states his intention of asking her in marriage of her brother as a pledge of peace between the two houses, and when Lucy, knowing her brother's feelings, advises him to keep their love secret, Sir Edgar becomes infuriated and swears that he will redeem his oath of vengeance. Upon Lucy's pledging herself to him, however, he relents, and they sing together the beautiful

When Twilight Shadows Lower

Moderato assai

Sung by Sir Edgar and Lucy

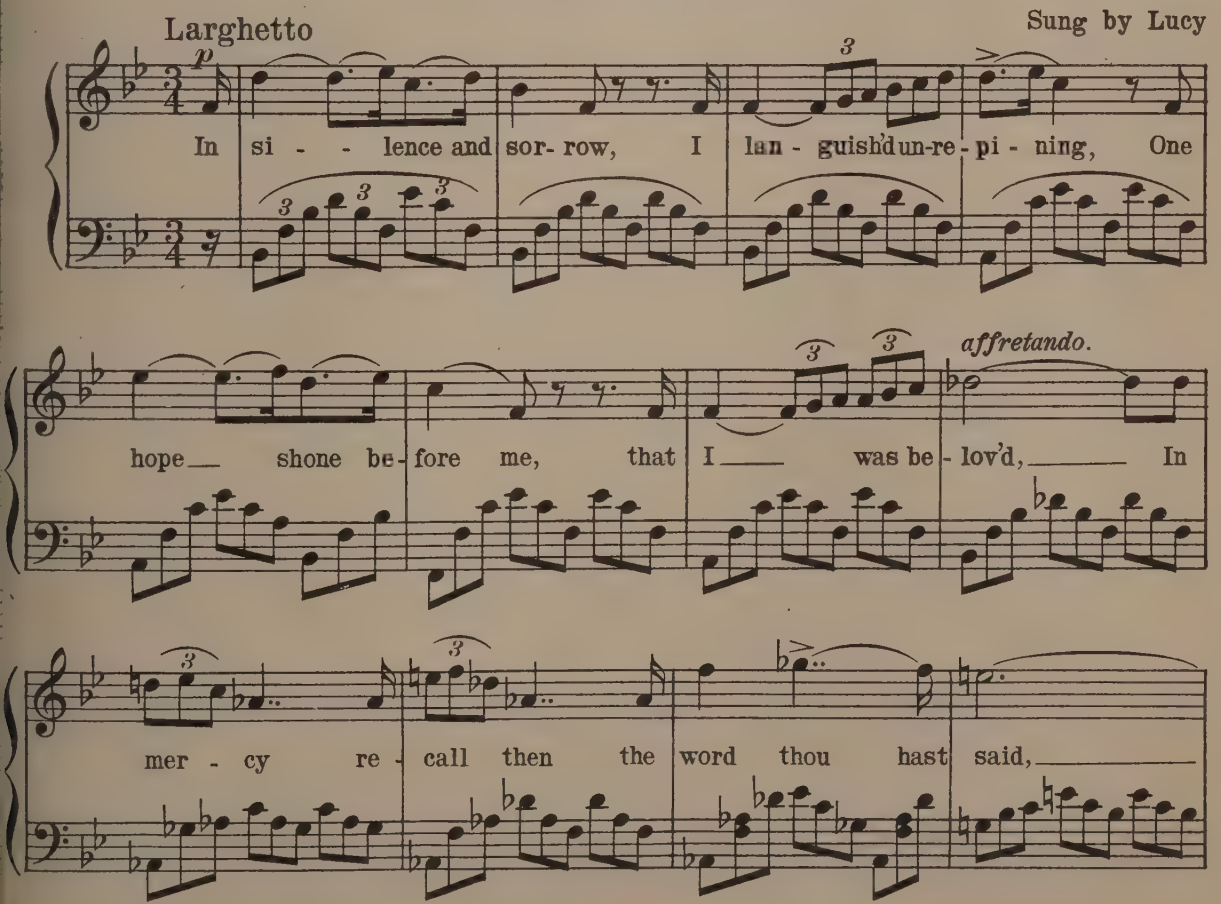


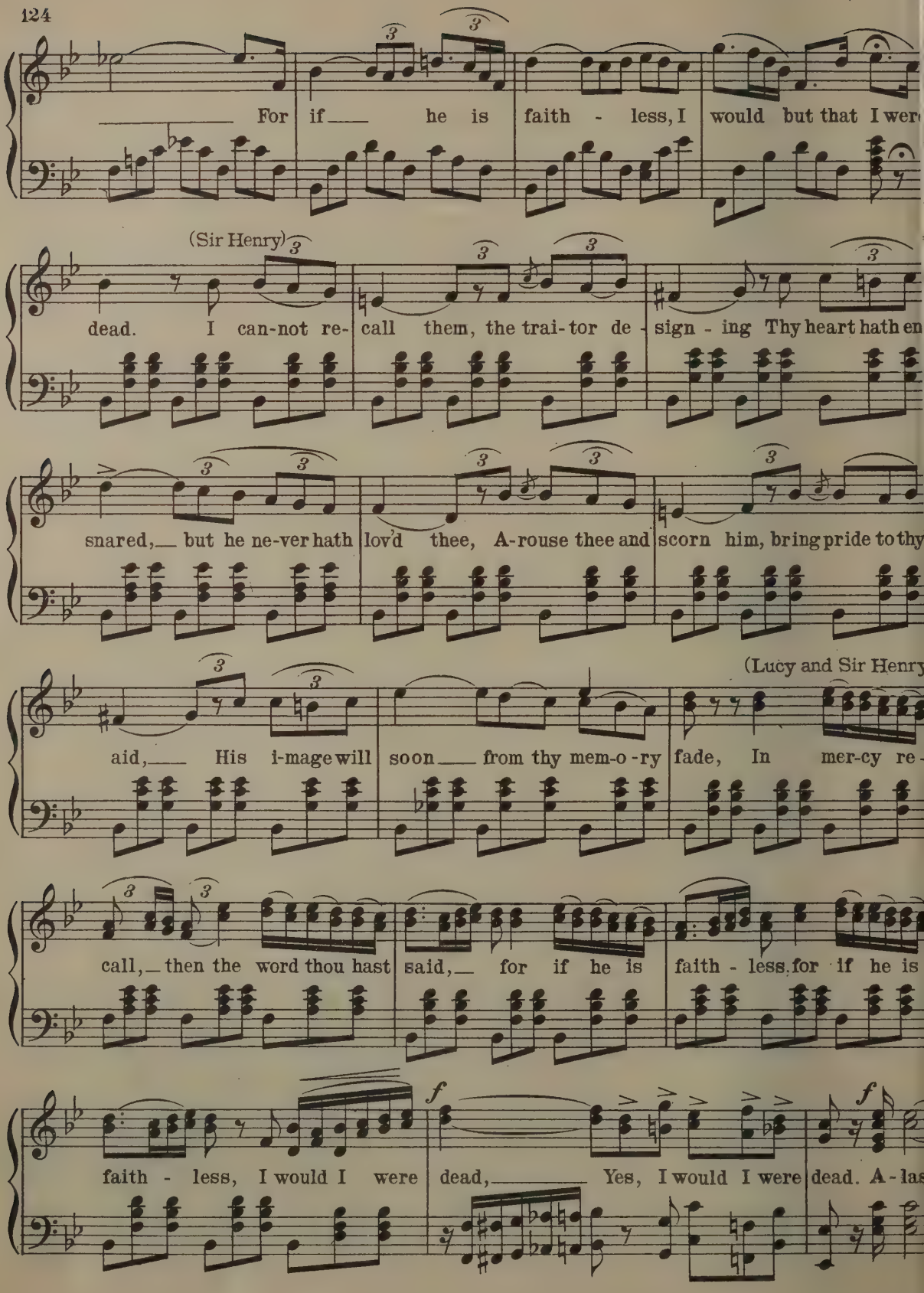

I shall live un - til our par - ting's o'er
(Sir Edgar)
Ah! let this to - ken say to thee I love thee e - ver -
more, Ah I love thee e - ver - more, Ah I love thee
e - ver - more, Ah yes, I love yes
cresc.
thee!

After an affectionate parting and mutual promises to write each other, the lovers separate, each eager for the day that they shall once more be united.

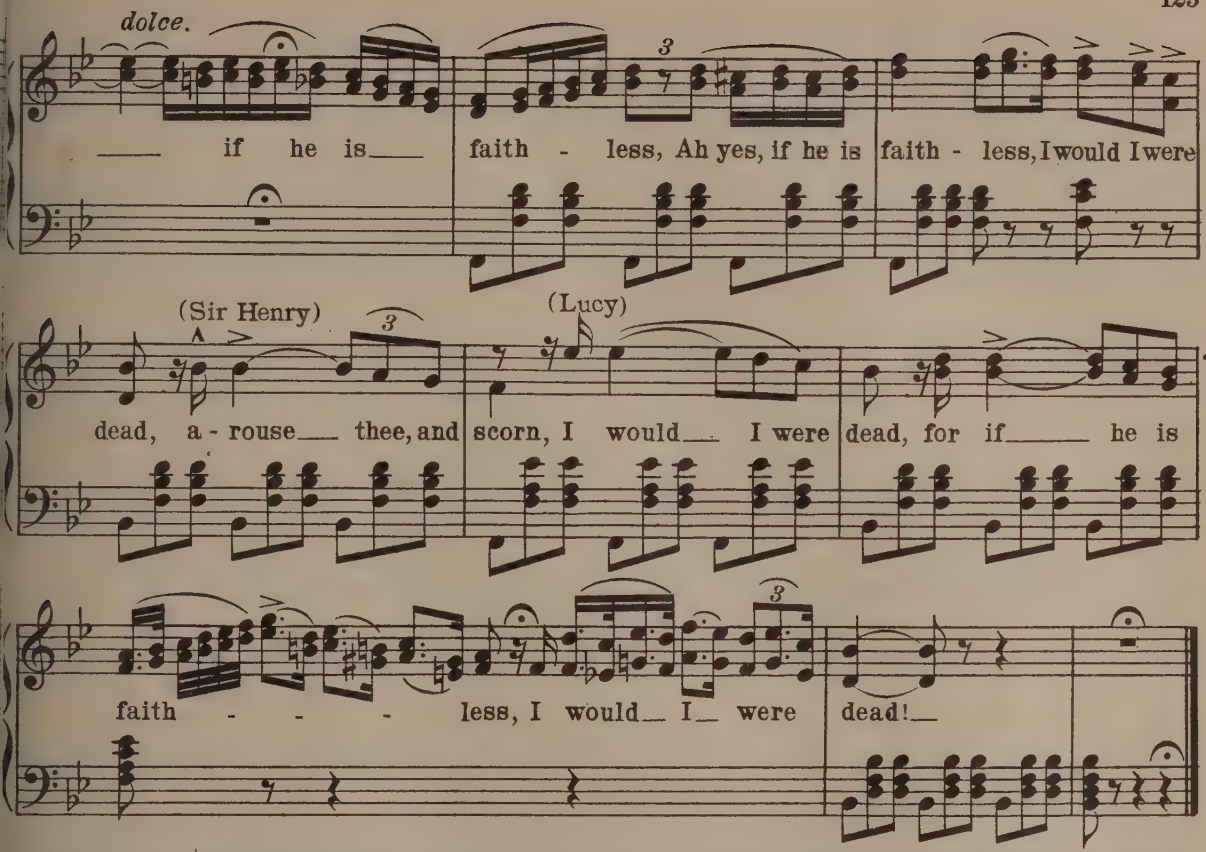
ACT II

The second act takes place in the drawing room of Sir Henry Ashton's castle. Norman tells him that he need have no fear of Lucy's opposing further her marriage with Lord Arthur Bucklaw, as all the letters which she and Sir Edgar have written to each other have been intercepted and that the forged letter which Sir Henry has arranged to show Lucy will undoubtedly convince her that he is false. Just as Norman goes out, Lucy enters, and when her brother urges her marriage with Lord Bucklaw, she declares that her faith is plighted to another, whereupon Sir Henry shows her the forged letter which apparently proves Sir Edgar false. Lucy then gives voice to her almost inexpressible suffering in the song

In Silence and Sorrow

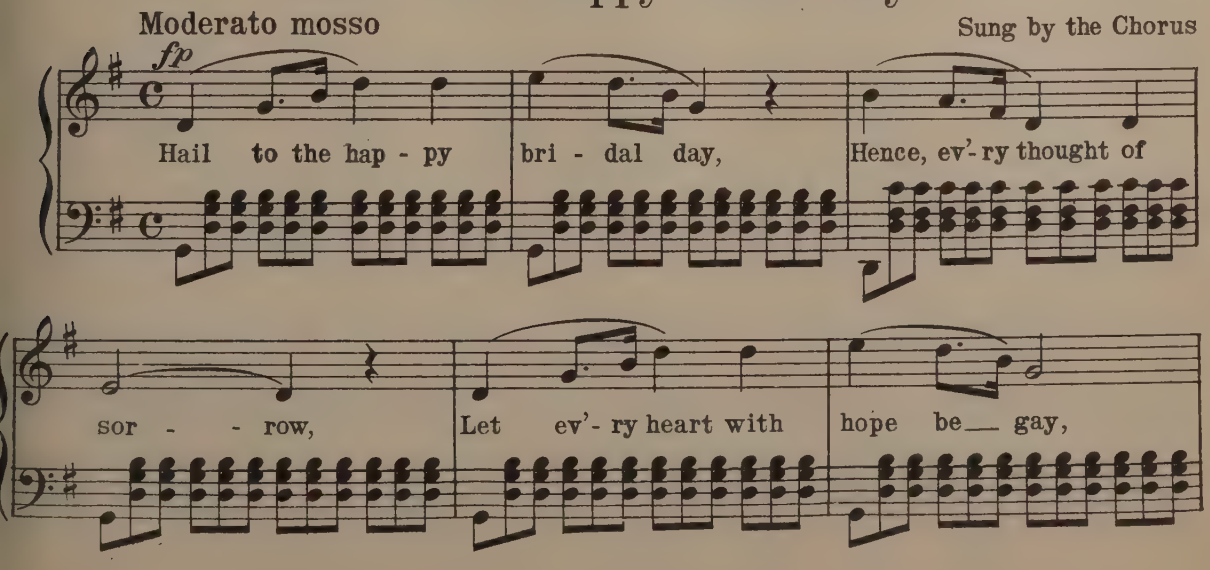


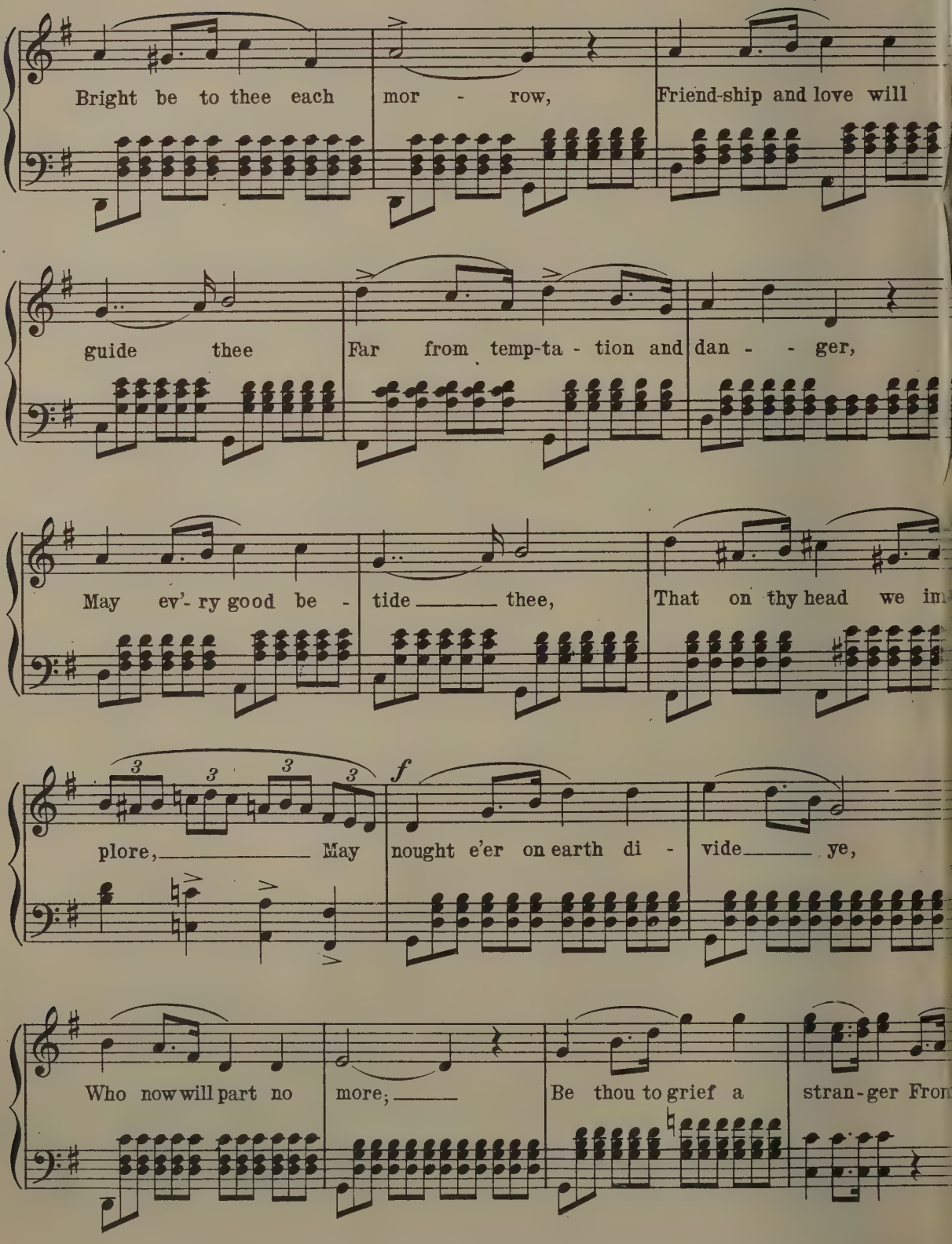

For if he is faith - less, I would but that I were
(Sir Henry)
dead. I can-not re- call them, the trai-tor de - sign - ing Thy heart hath en
snared, but he ne-ver hath lov'd thee, A-rouse thee and scorn him, bring pride to thy
(Lucy and Sir Henry
aid, His i-mage will soon from thy mem-o-ry fade, In mer-cy re -
call, then the word thou hast said, for if he is faith - less for if he is
f
faith - less, I would I were dead, Yes, I would I were
f
dead. A - las



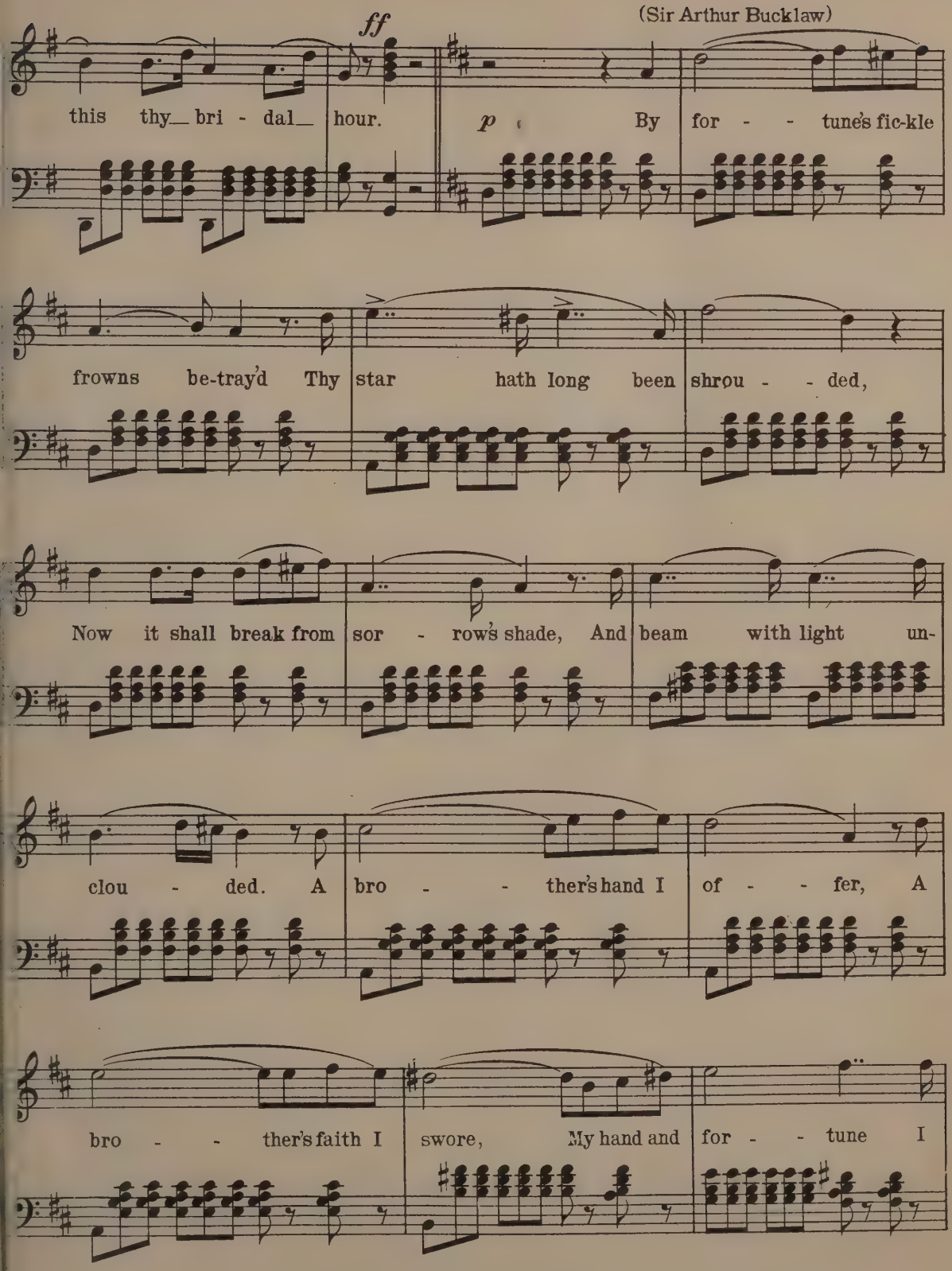
In order to still further influence Lucy, Sir Henry tells her that he has become mixed up in a political rebellion, and after swearing that only her marriage with Lord Bucklaw can save him, he leaves her. She then inquires anxiously of Raymond, the Chaplain, whether or not there has been any tidings of Sir Edgar, but in vain. Urged also by Raymond, she makes up her mind to sacrifice herself for her brother and the rejoicings of the assembled people are then voiced in the song

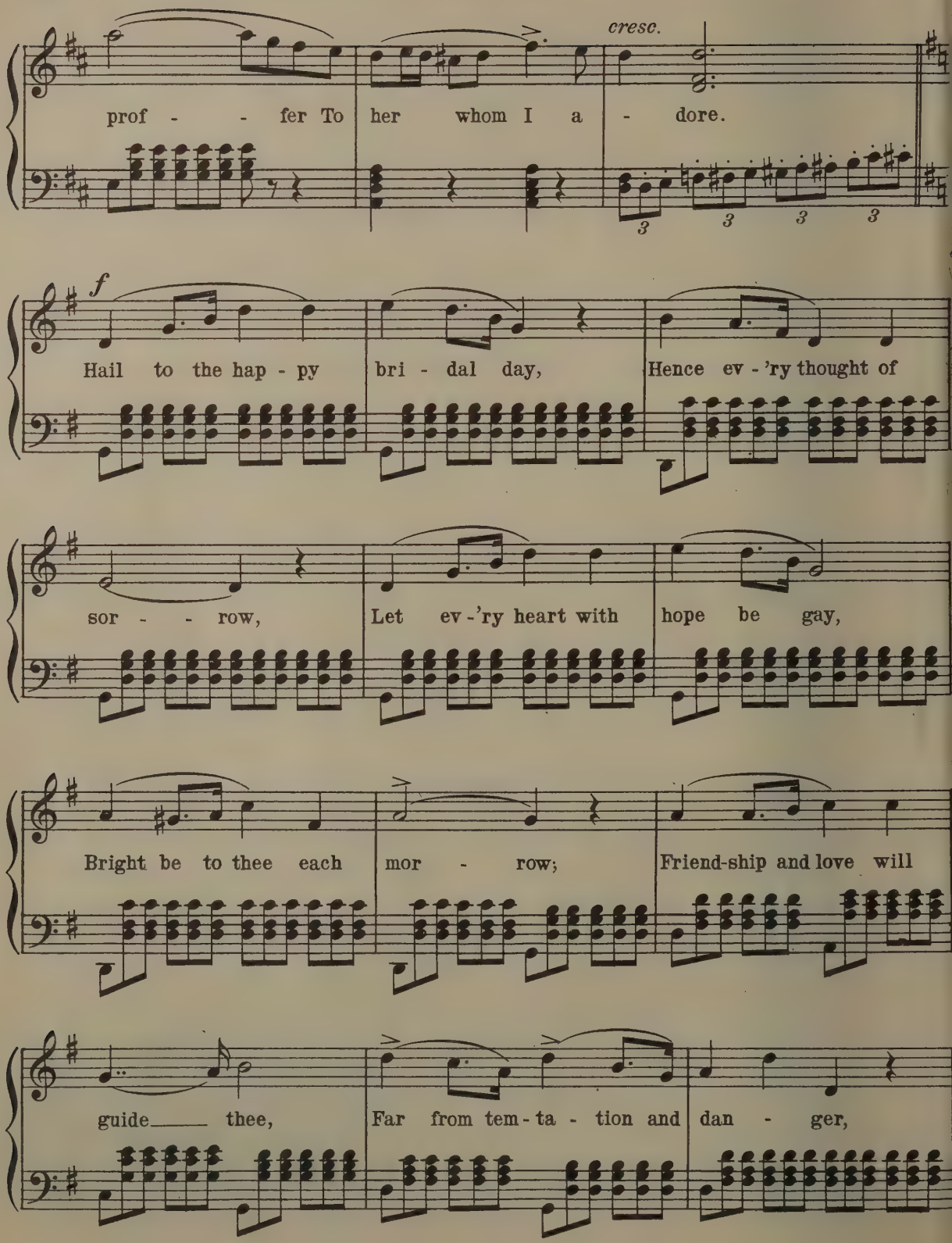
Hail to the Happy Bridal Day

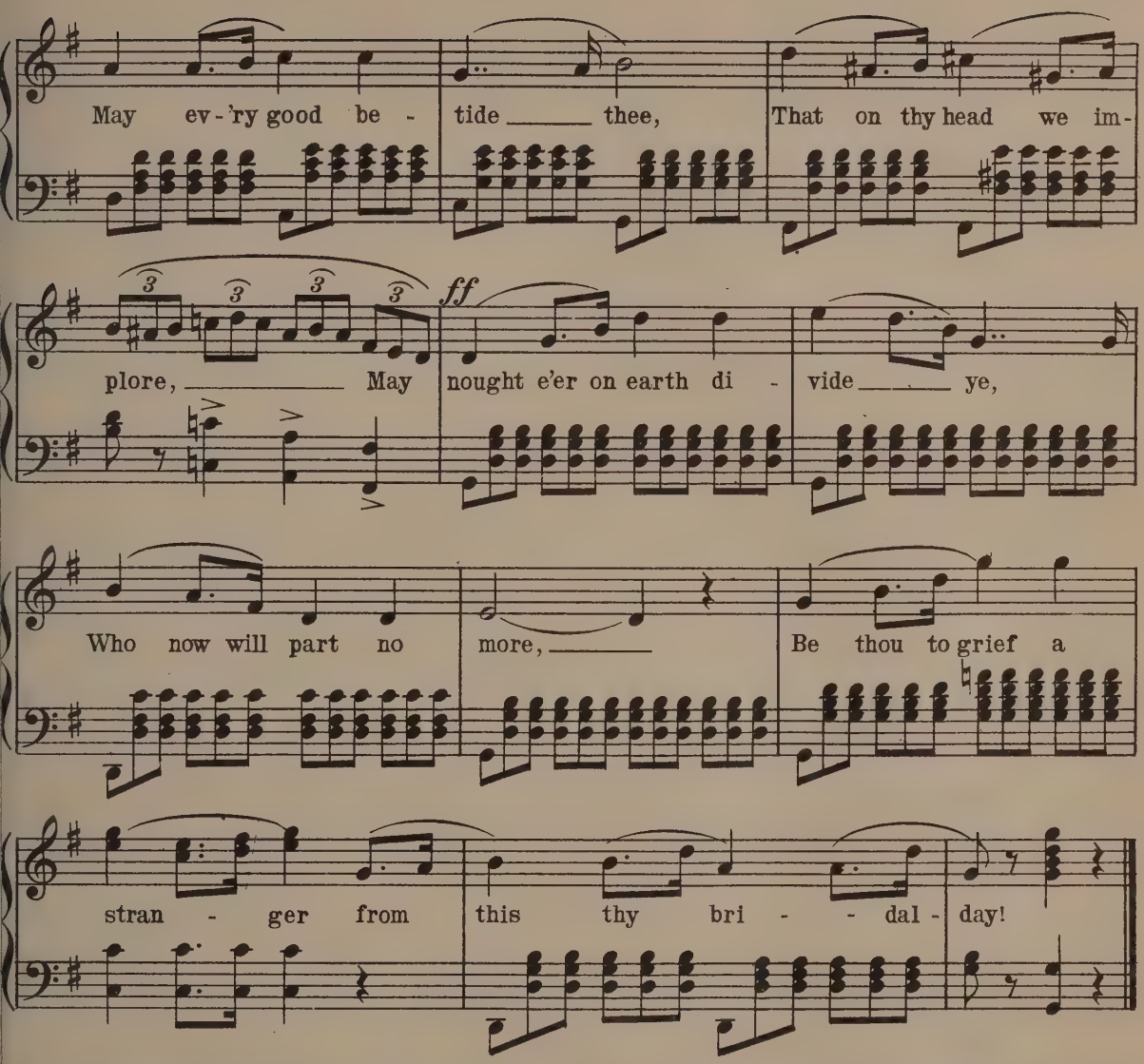



Bright be to thee each mor - row, Friend-ship and love will
guide thee Far from temp-ta - tion and dan - - ger,
May ev'- ry good be - tide thee, That on thy head we im
plore, May nought e'er on earth di - vide ye,
f
Who now will part no more; Be thou to grief a stran-ger From

(Sir Arthur Bucklaw)

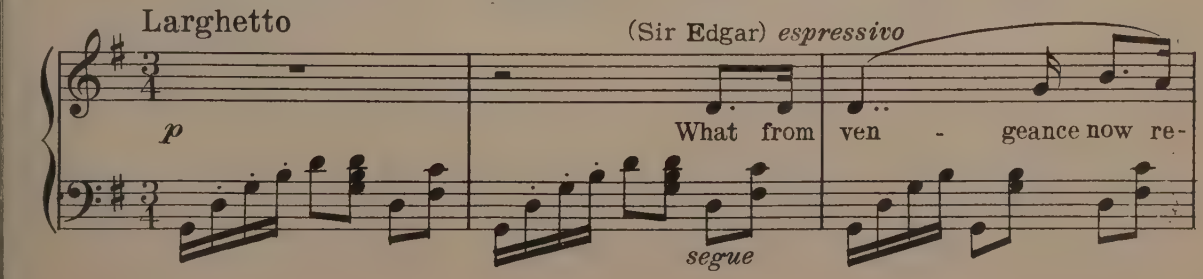


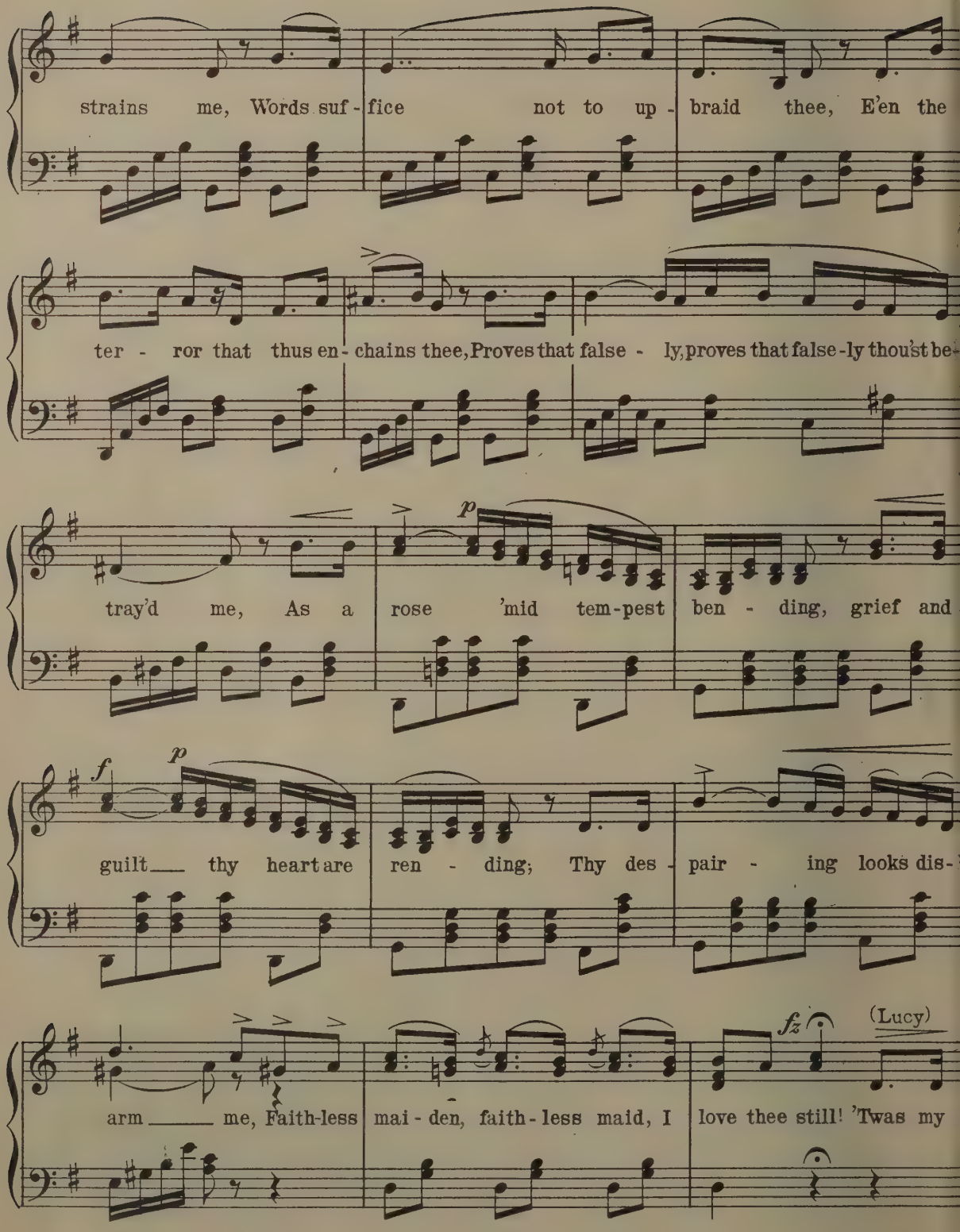

cresc.
prof - - fer To her whom I a - dore.
f
Hail to the hap - py bri - dal day, Hence ev - 'ry thought of
sor - - row, Let ev - 'ry heart with hope be gay,
Bright be to thee each mor - row; Friend-ship and love will
guide thee, Far from tem - ta - tion and dan - ger,

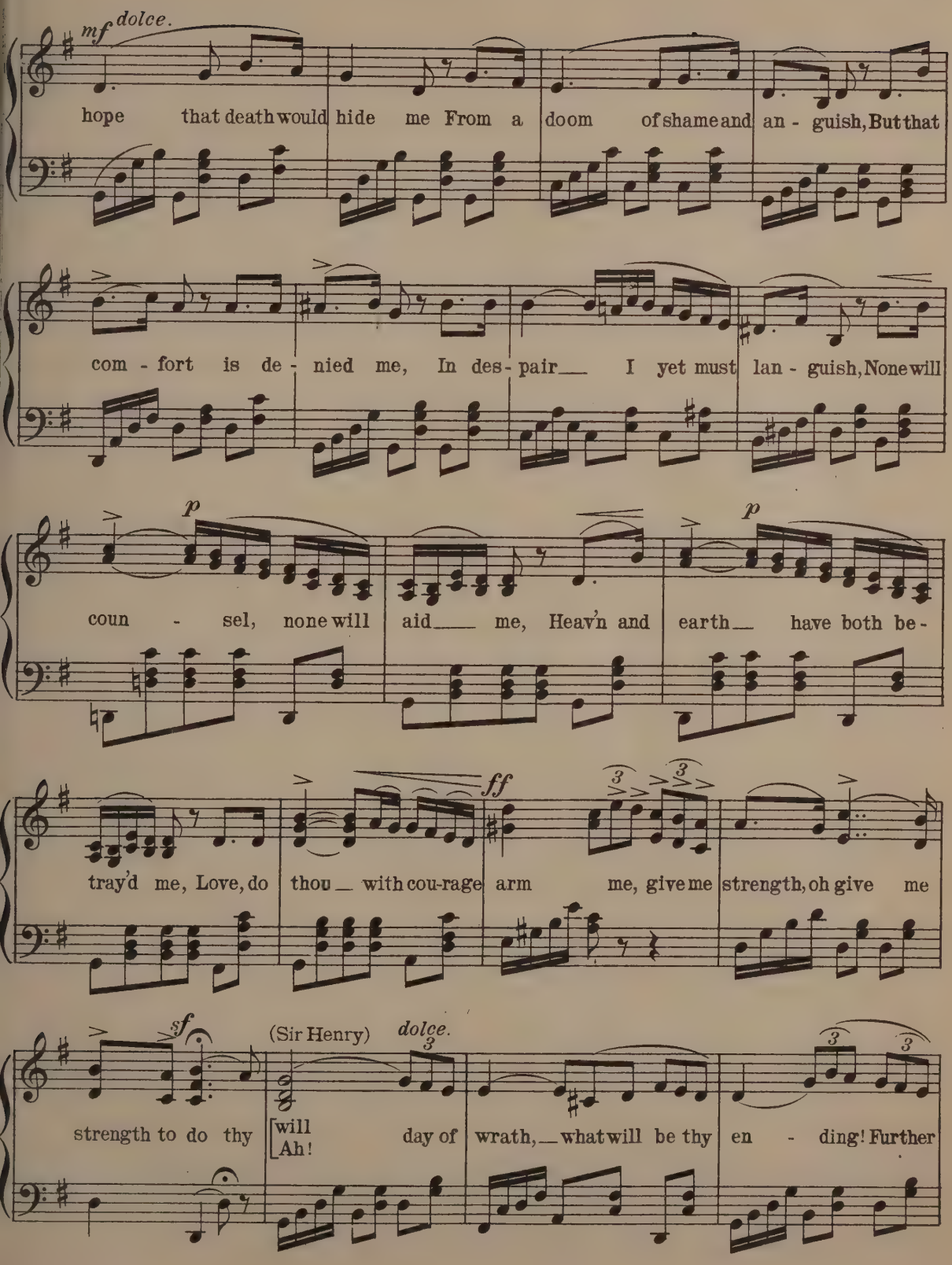


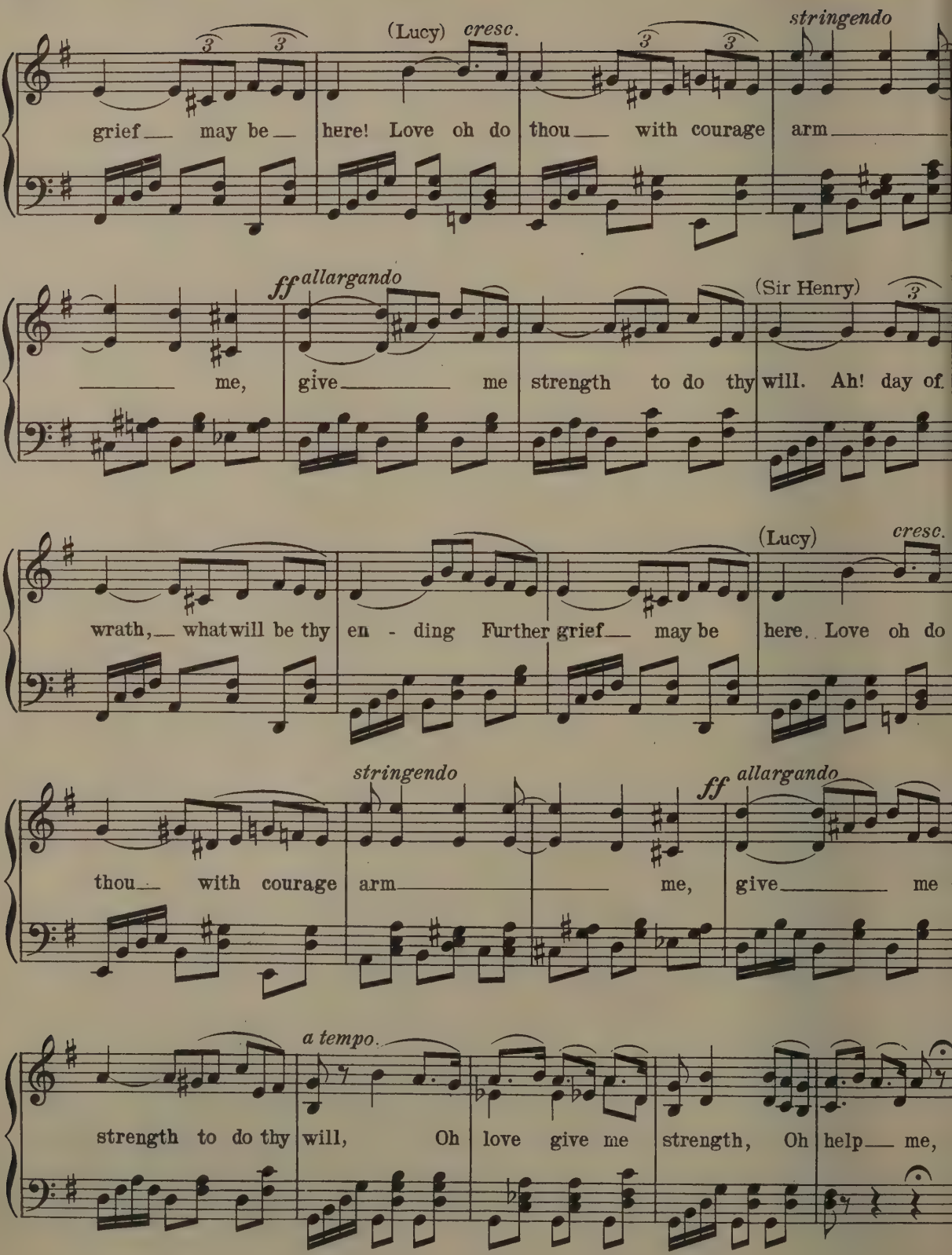
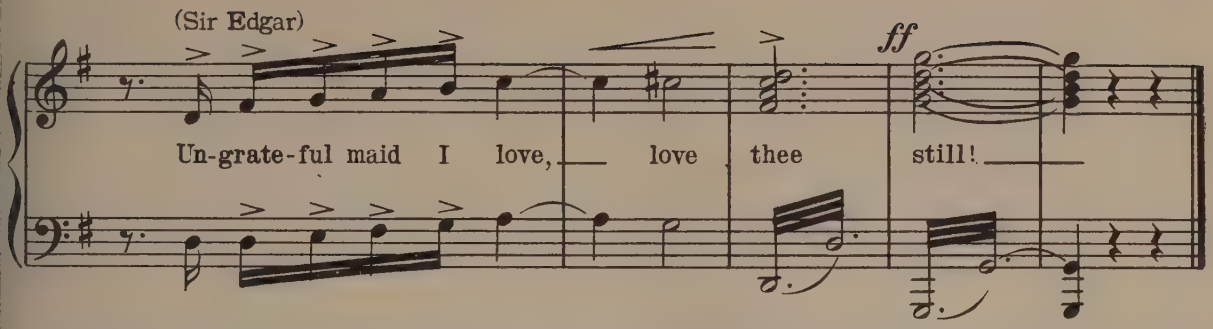
Lord Bucklaw, who is apparently totally unaware of the tragic circumstances surrounding his approaching marriage, comes forward and greets Lucy, who is filled with utmost dread and terror at the step she is taking. As she signs the marriage contract, Sir Edgar appears, having returned post-haste from France. Taking in the situation at a glance, he is convinced that Lucy is faithless and there ensues the most remarkable musical number of the opera sung by Sir Edgar, Sir Henry, Lucy, Raymond, Alice and Lord Bucklaw, entitled

What From Vengeance Now Restraïns Me




strains me, Words suf - fice not to up - braid thee, E'en the
ter - ror that thus en - chains thee, Proves that false - ly, proves that false-ly thou'st be-
tray'd me, As a rose 'mid tem-pest ben - ding, grief and
guilt thy heart are ren - ding; Thy des - pair - ing looks dis-
arm me, Faith-less mai - den, faith - less maid, I love thee still! 'Twas my
(Lucy)


mf dolce.
hope that death would hide me From a doom of shame and an - guish, But that
com - fort is de - nied me, In des - pair I yet must lan - guish, None will
p
coun - sel, none will aid me, Heav'n and earth have both be -
p
tray'd me, Love, do thou with cou-rage arm me, give me strength, oh give me
ff
sf
strength to do thy
(Sir Henry)
[will
Ah!
dolce.
day of wrath, what will be thy en - ding! Further

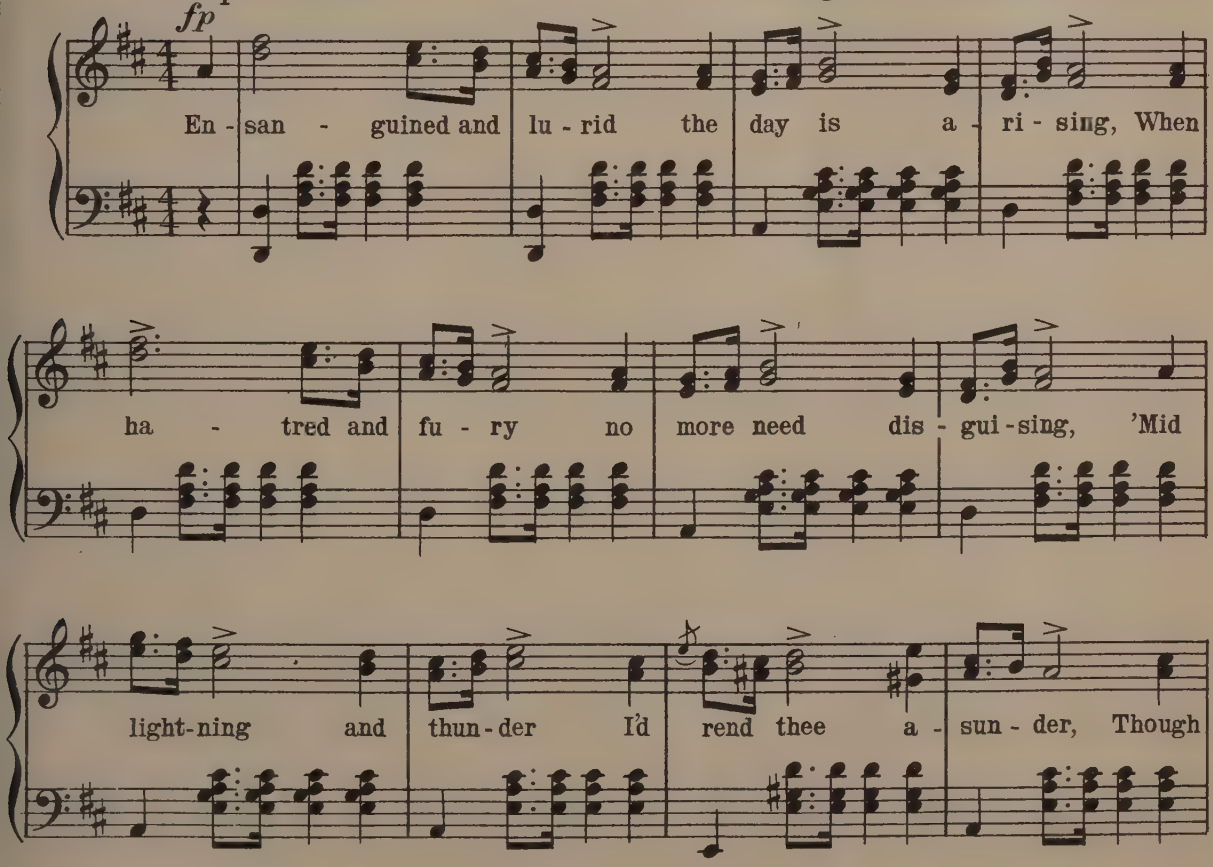

(Lucy) cresc.
stringendo
grief may be here! Love oh do thou with courage arm
ff allargando
(Sir Henry)
me, give me strength to do thy will. Ah! day of
(Lucy) cresc.
wrath, what will be thy en - ding Further grief may be here. Love oh do
stringendo
ff allargando
thou with courage arm me, give me
a tempo.
strength to do thy will, Oh love give me strength, Oh help me,

Sir Edgar then demands Lucy's hand of Sir Henry, and is thereupon informed that she is about to become the bride of Lord Bucklaw. Filled with anger at what appears to be her absolute faithlessness, he curses the day that they first met, and rushes away, leaving Lucy in a state of the most awful distraction and grief.

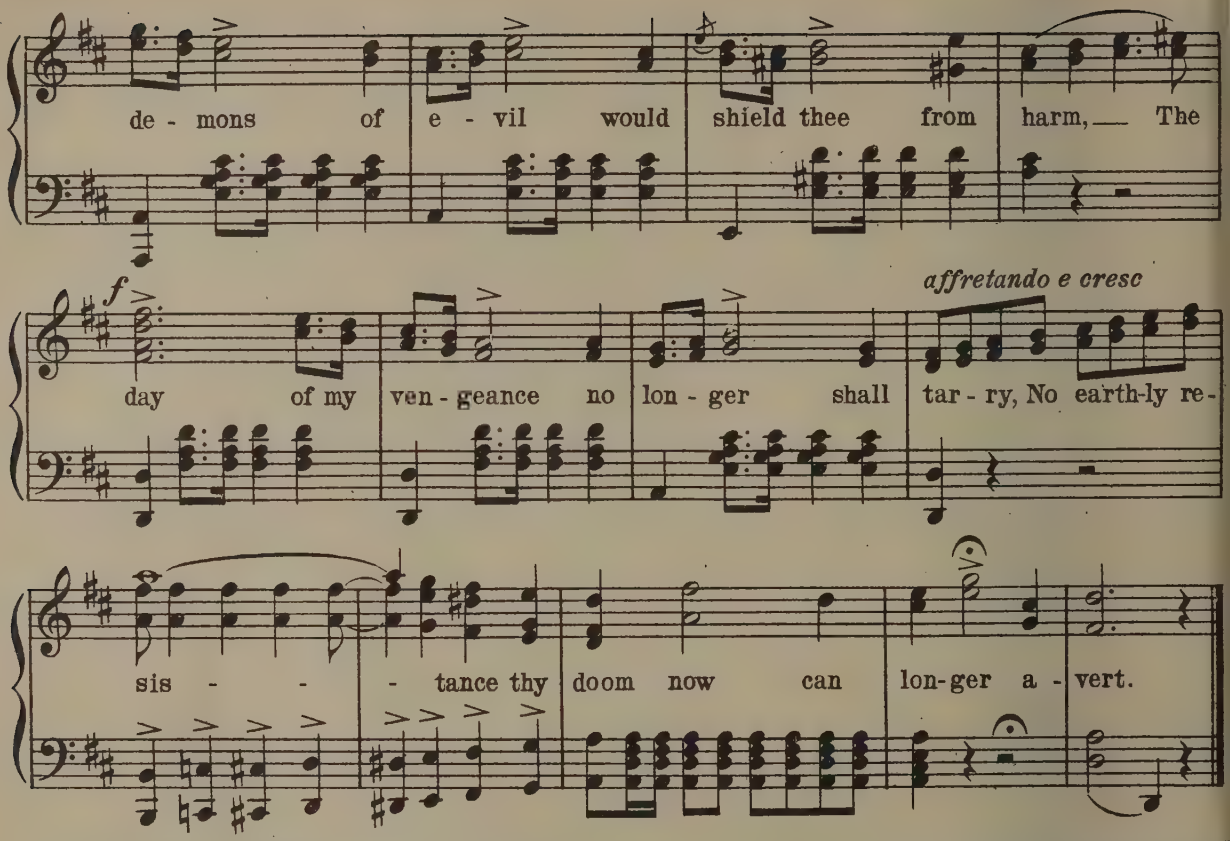
ACT III

The first scene takes place in the tower where Sir Edgar has gone after his meeting with Lucy. Sir Henry enters, challenges Edgar, and they agree to fight to the death in the early morning, expressing their mutual sentiments in the duet

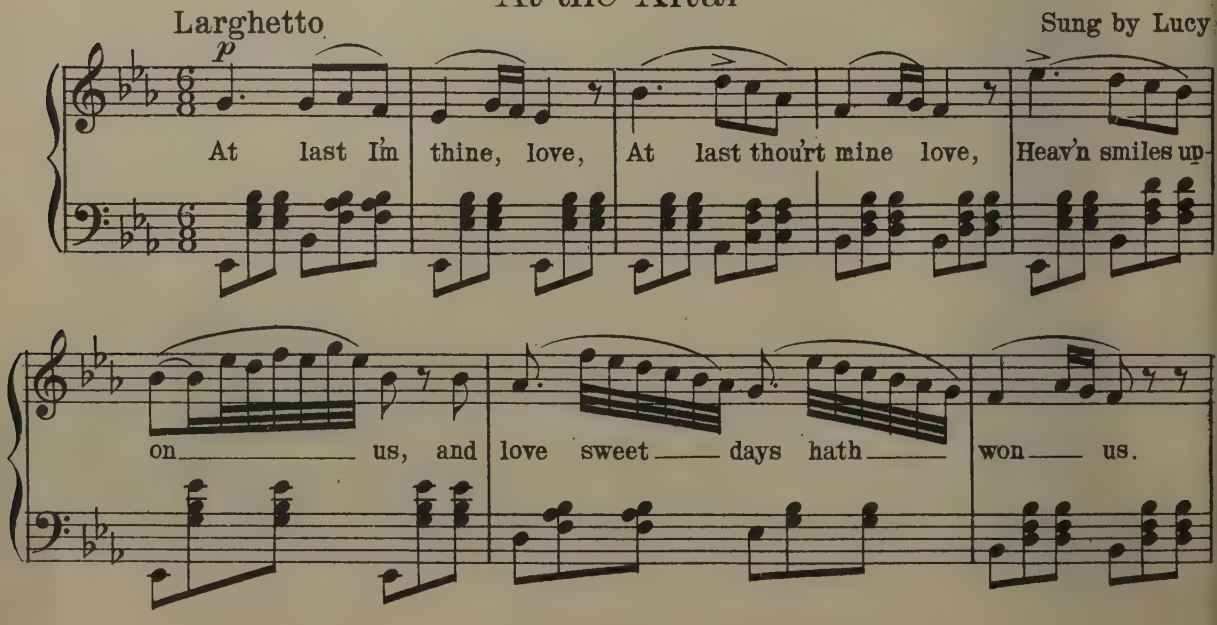
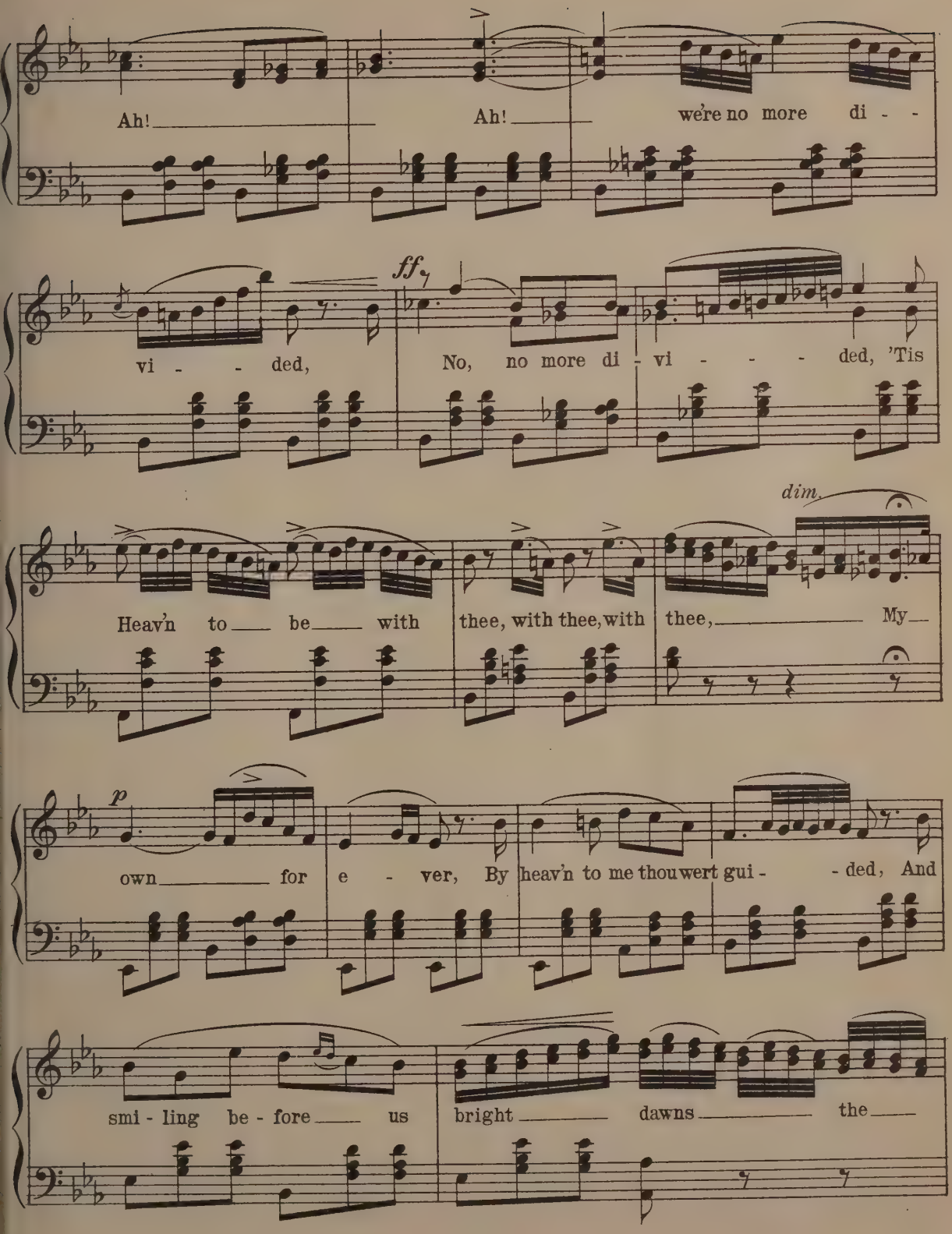
Ensanguined and Lurid

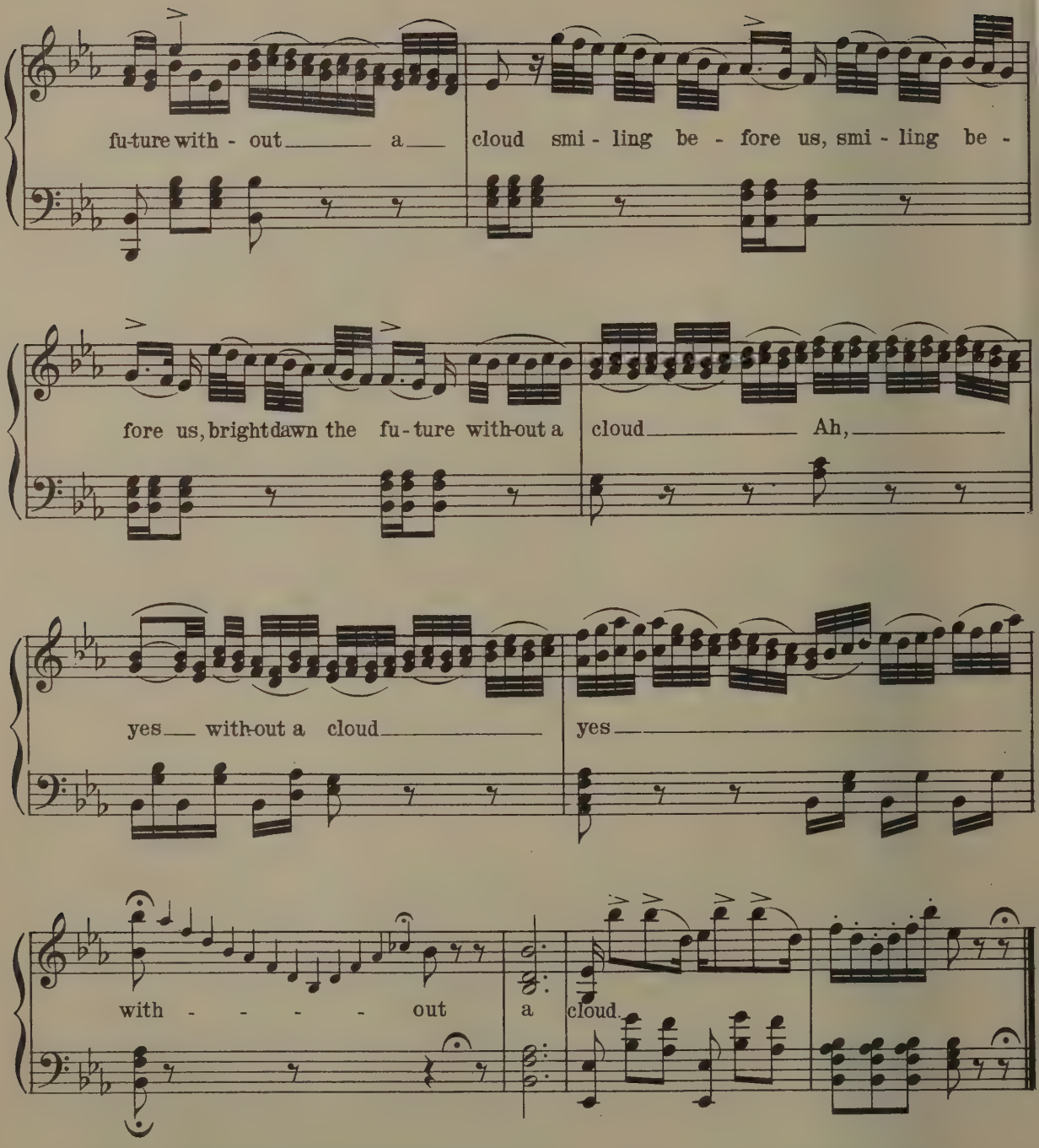
Tempo di Marcia — Sung by Sir Henry and Sir Edgar





The scene then changes to the hall of Sir Henry's castle where the guests are celebrating Lucy's marriage. Suddenly Raymond enters and in horrified accents tells them that Lucy, driven insane by her grief, has killed her husband. He then warns them to be silent, for just at that moment Lucy herself enters, and in her madness to see Sir Edgar near her, she sings the music of the "Mad Scene" of which the following is a portion:

At the Altar


Ah! Ah! we're no more di - -
ff
vi - - ded, No, no more di - vi - - - ded, 'Tis
dim.
Heav'n to be with thee, with thee, with thee, My
p
own for e - ver, By heav'n to me thou wert gui - - ded, And
smi - ling be - fore us bright dawns the



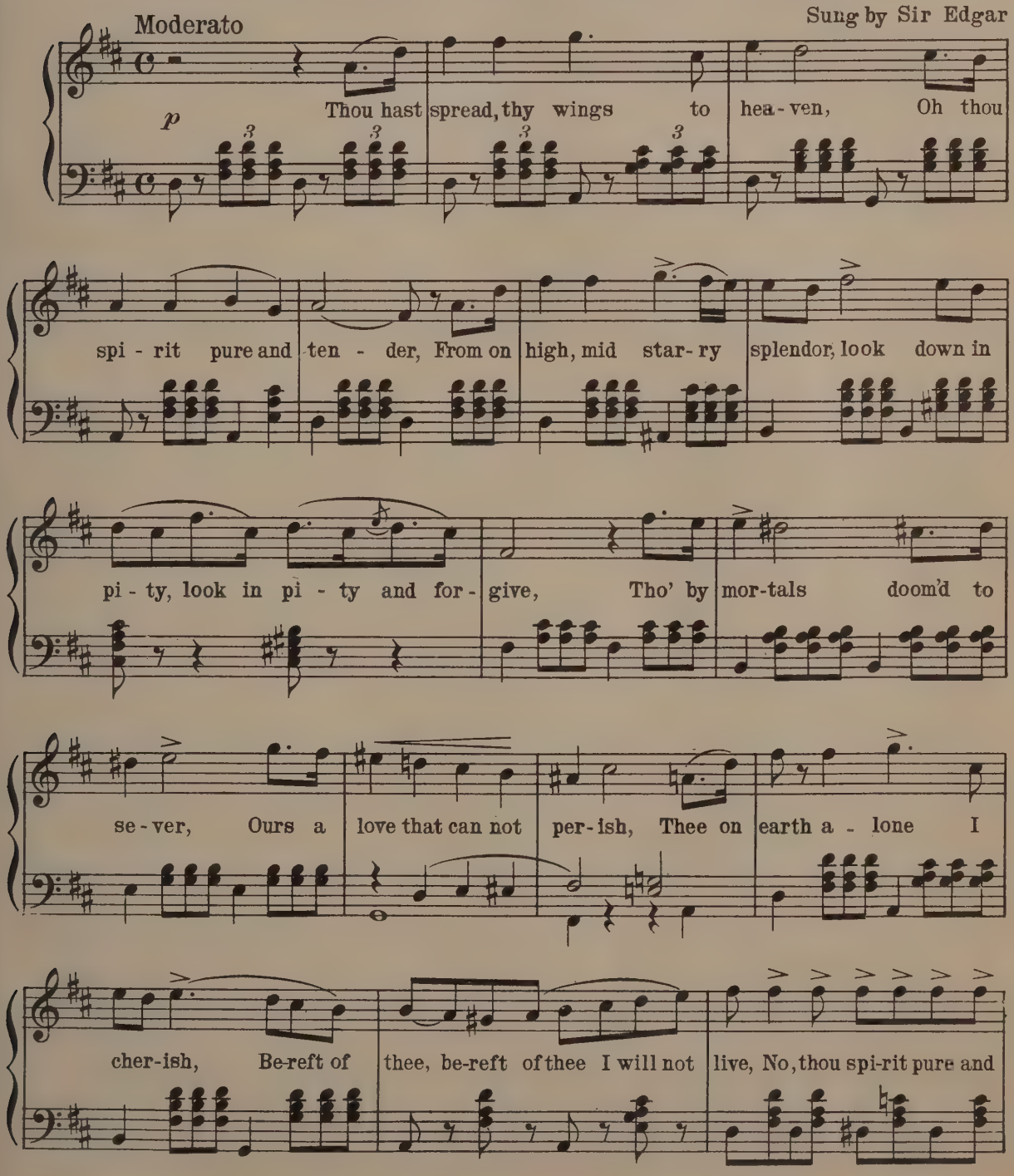
Sir Henry then enters and is at first filled with anger when he hears that his sister has killed her husband, but when he realizes that she is insane and that it is his plotting which has brought her to this state, he is filled with remorse.

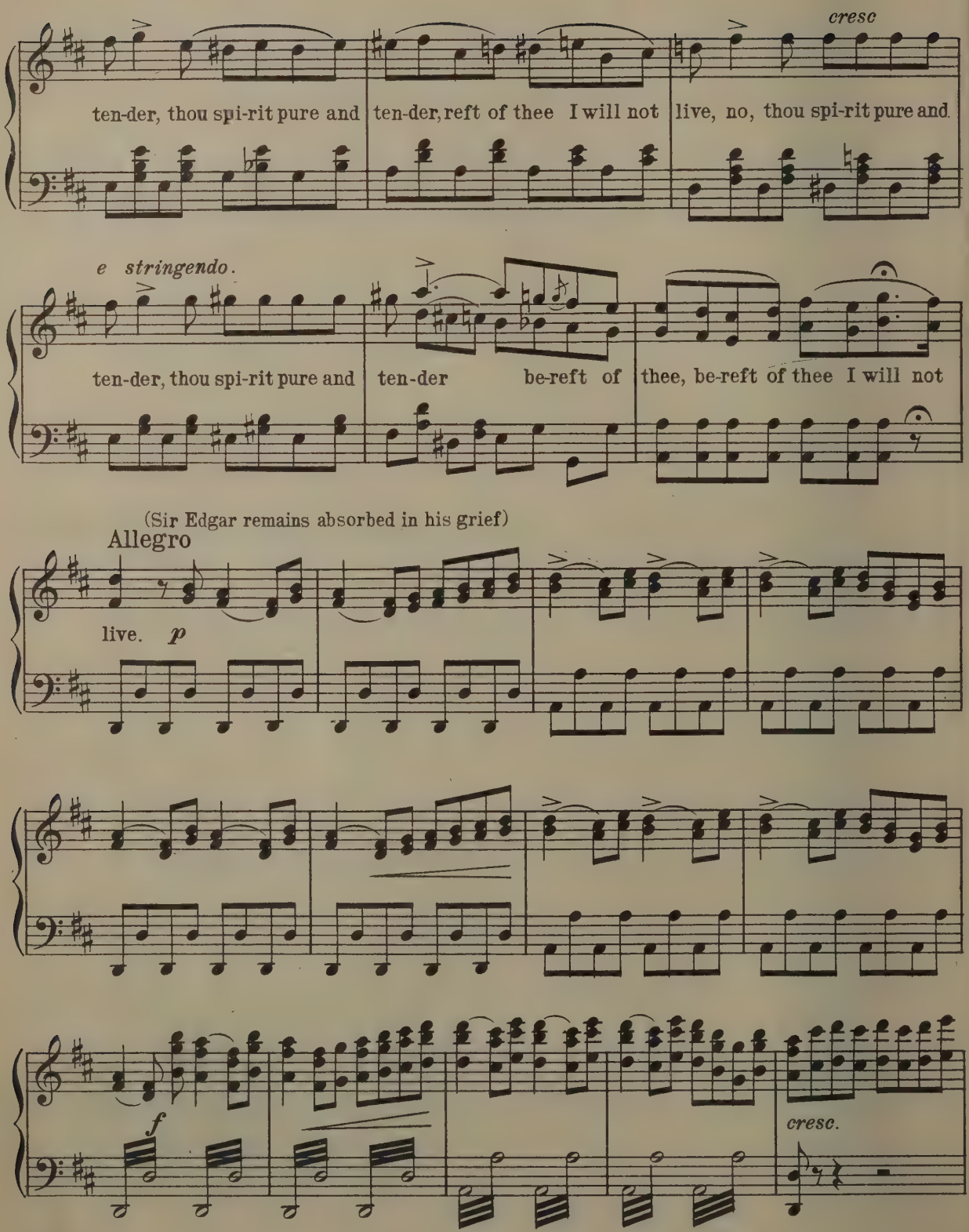
The scene again changes to the exterior of the castle where Sir Edgar is awaiting Sir Henry for the duel.

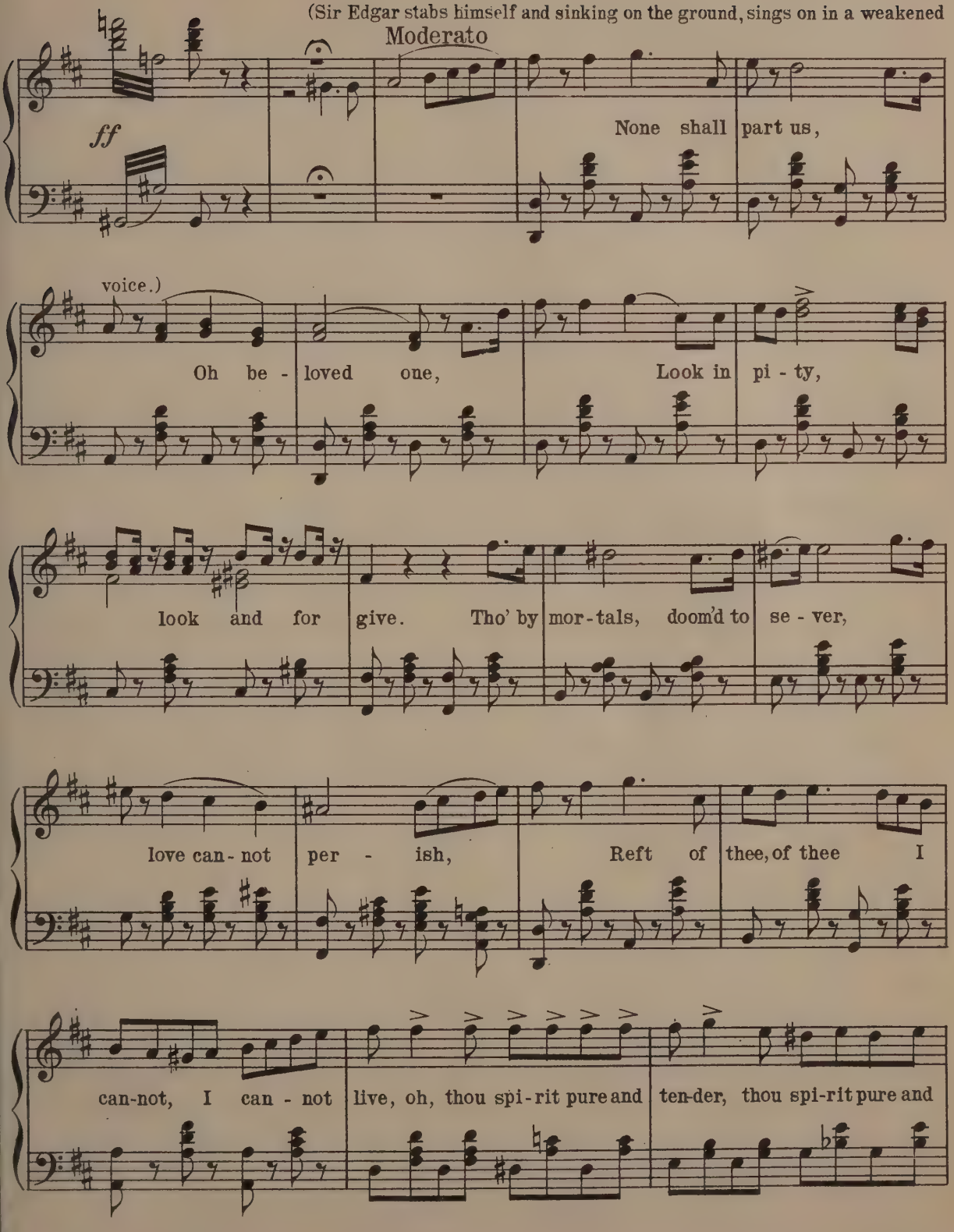
As the people come out of the castle, Sir Edgar learns that Lucy is dying and finally the tolling of a bell tells him that she is dead.

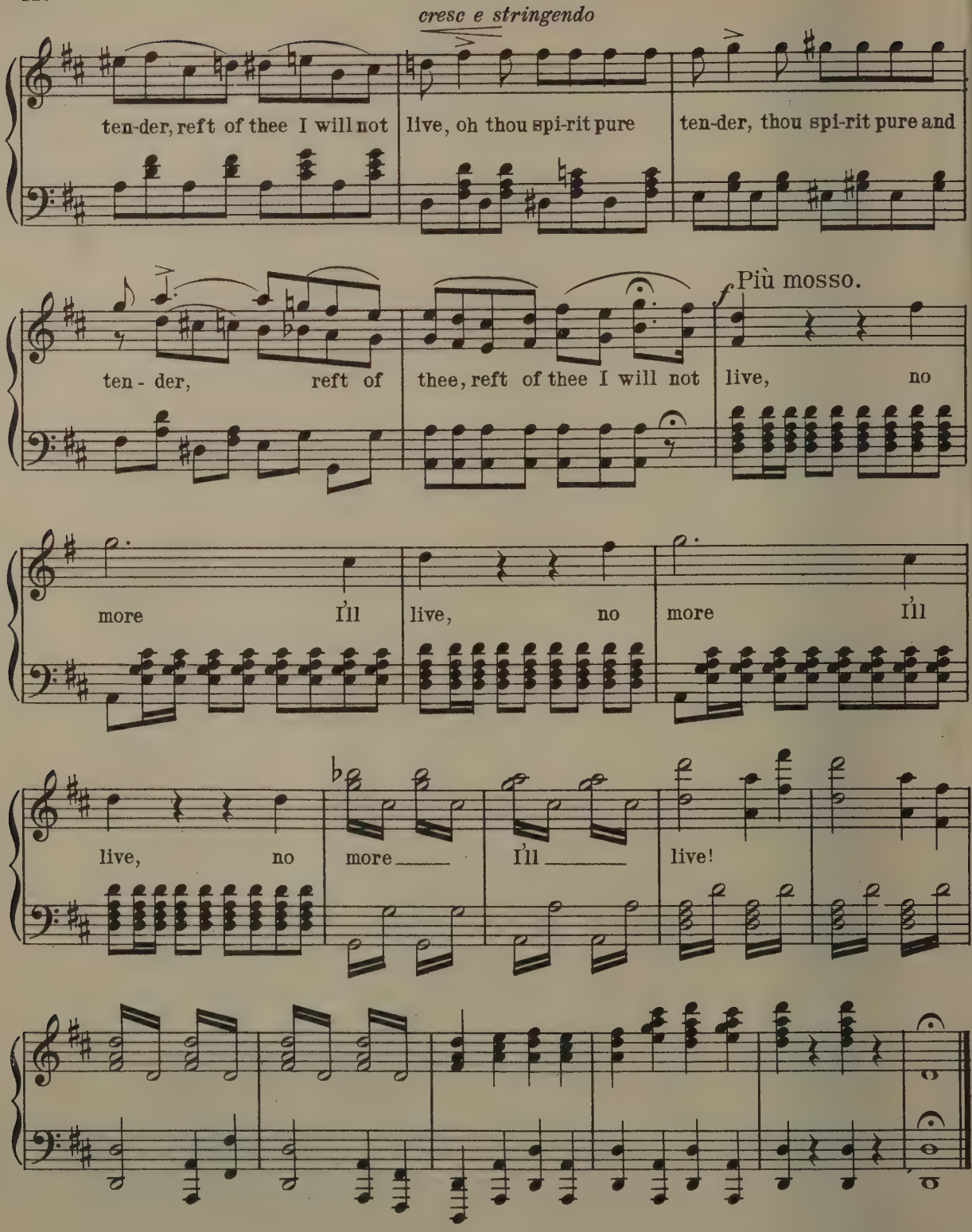
He then sees that Lucy has really been true to him and sings the affecting aria

Thou Hast Spread Thy Wings To Heaven




cresc
ten-der, thou spi-rit pure and
ten-der, reft of thee I will not
live, no, thou spi-rit pure and
e stringendo.
ten-der, thou spi-rit pure and
ten-der
be-reft of
thee, be-reft of thee I will not
(Sir Edgar remains absorbed in his grief)
Allegro
live.
p
f
cresc.


(Sir Edgar stabs himself and sinking on the ground, sings on in a weakened
Moderato
ff
None shall part us,
voice.)
Oh be - loved one,
Look in pi - ty,
look and for give.
Tho' by mor-tals, doom'd to se - ver,
love can- not per - ish,
Reft of thee, of thee I
can-not, I can - not
live, oh, thou spi-rit pure and
ten-der, thou spi-rit pure and



As he concludes this song, Sir Edgar's strength at last gives out, and he falls back lifeless on the ground.

END OF THE OPERA.

IL TROVATORE

Music by Guiseppe Verdi

CHARACTERS

COUNT DI LUNA, a nobleman — AZUCENA, a gipsy

FERRANDO, his attendant — MANRICO, her reputed son, the Troubadour

THE DUCHESS LEONORA, — RUIZ, his squire

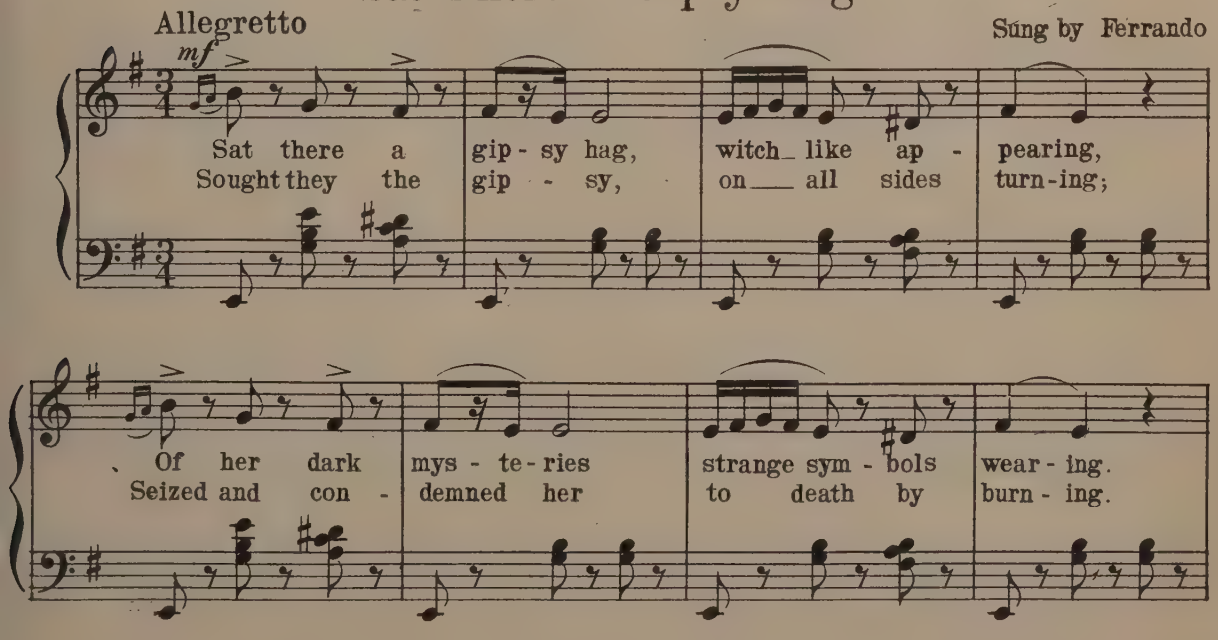
INEZ, her lady-in-waiting

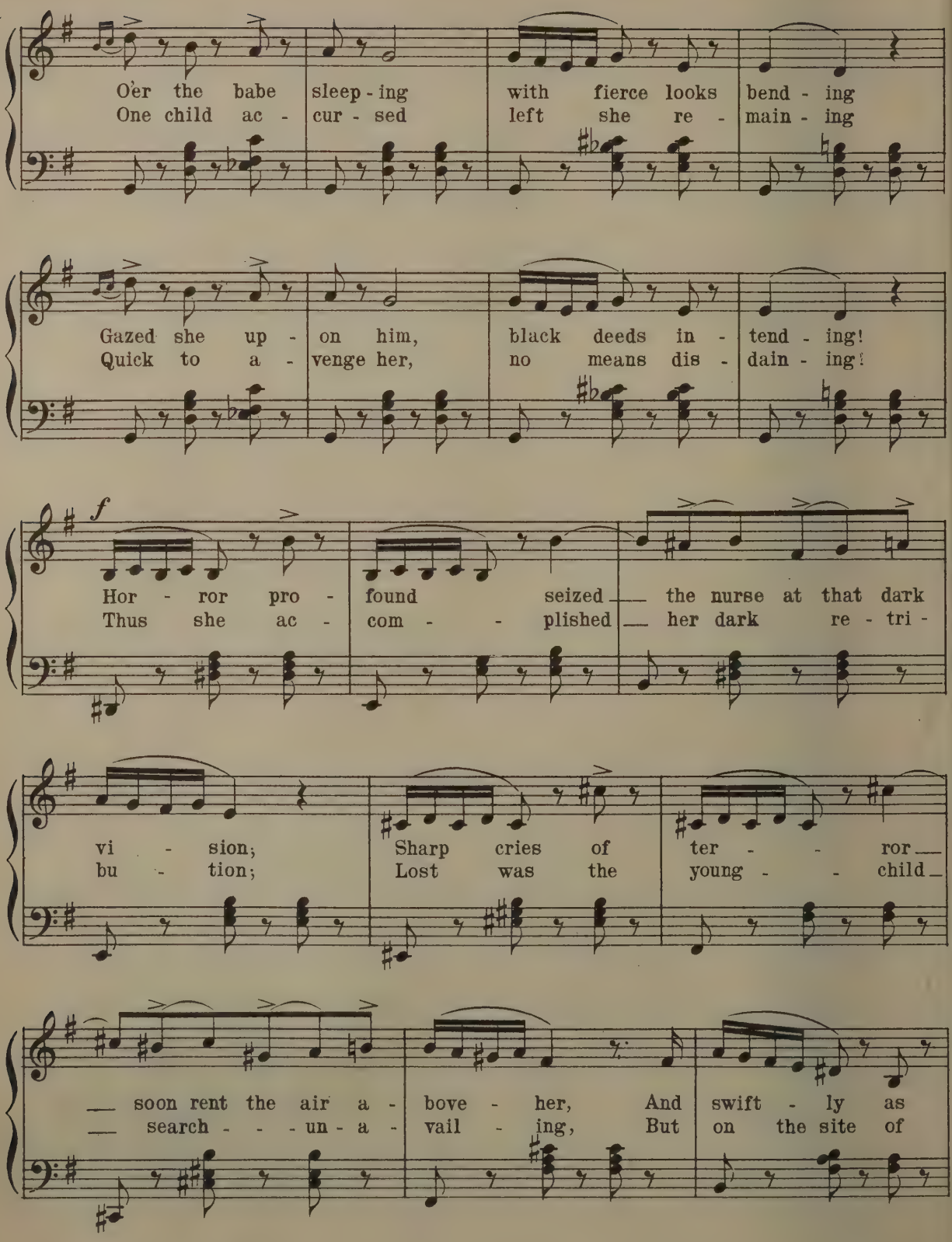
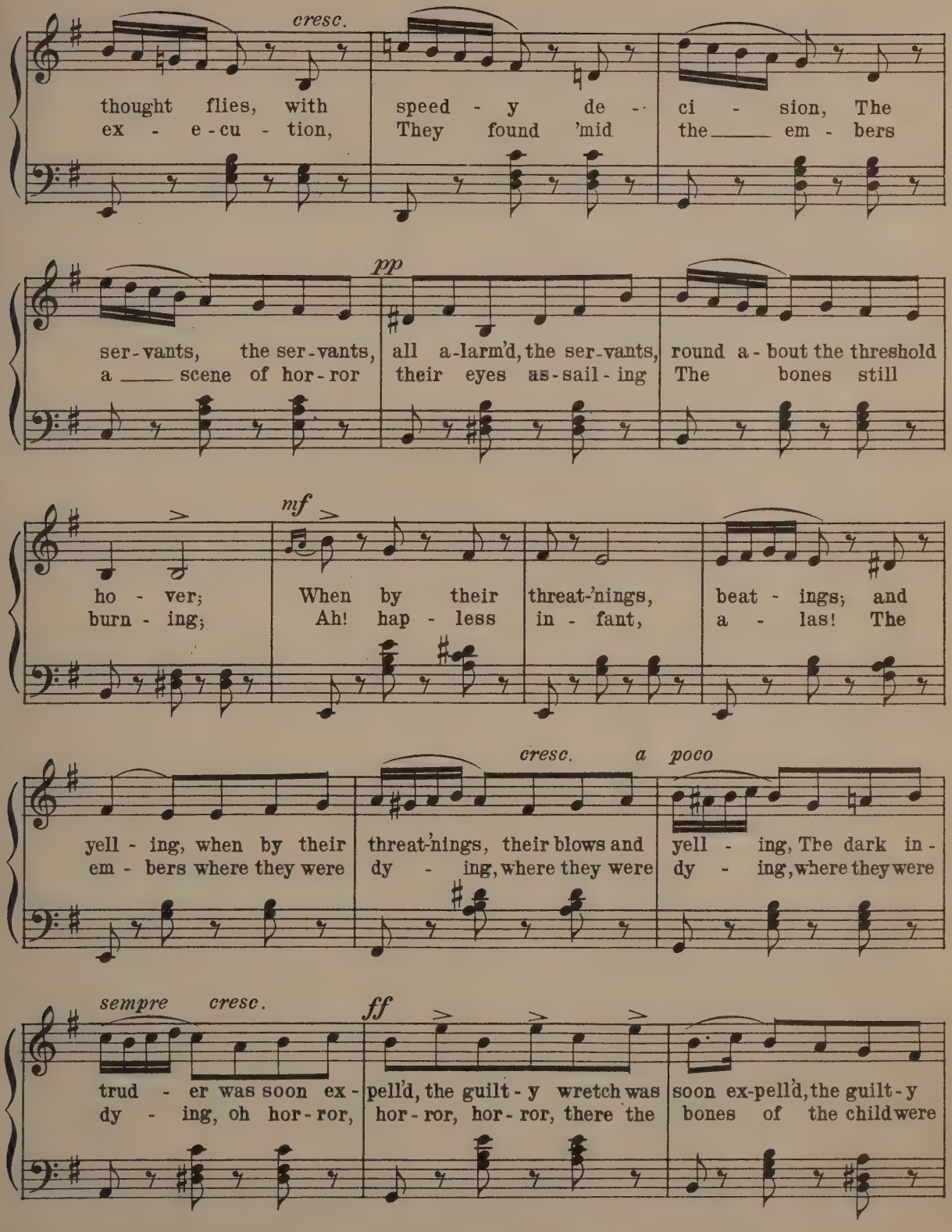
The scene is laid in Spain about the year 1500

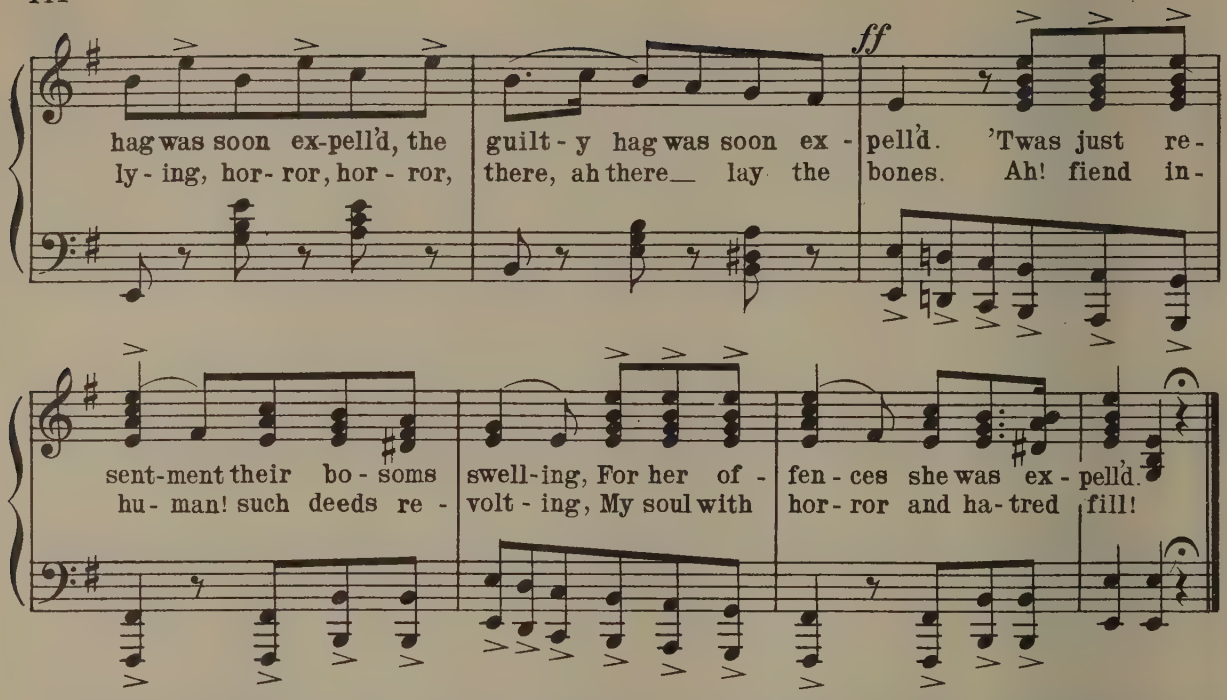
ACT I

The first scene takes place in the vestibule of the King of Spain's palace, near the door which leads to the apartments of the Count di Luna. Ferrando, his attendant, is warning the soldiers to be watchful, as the Count spends his nights unsleeping, owing to his jealousy of the "Troubadour Knight" who is also in love with the object of the Count's affections, the Duchess Leonora. The soldiers ask Ferrando to tell them the story of the Count's long-lost brother Garzia, and Ferrando thereupon tells them that the old Count di Luna had two sons of about the same age and that one morning the nurse found a gipsy casting a spell o'er the cradle of the younger one. He finishes the story with the song

Sat There A Gipsy Hag



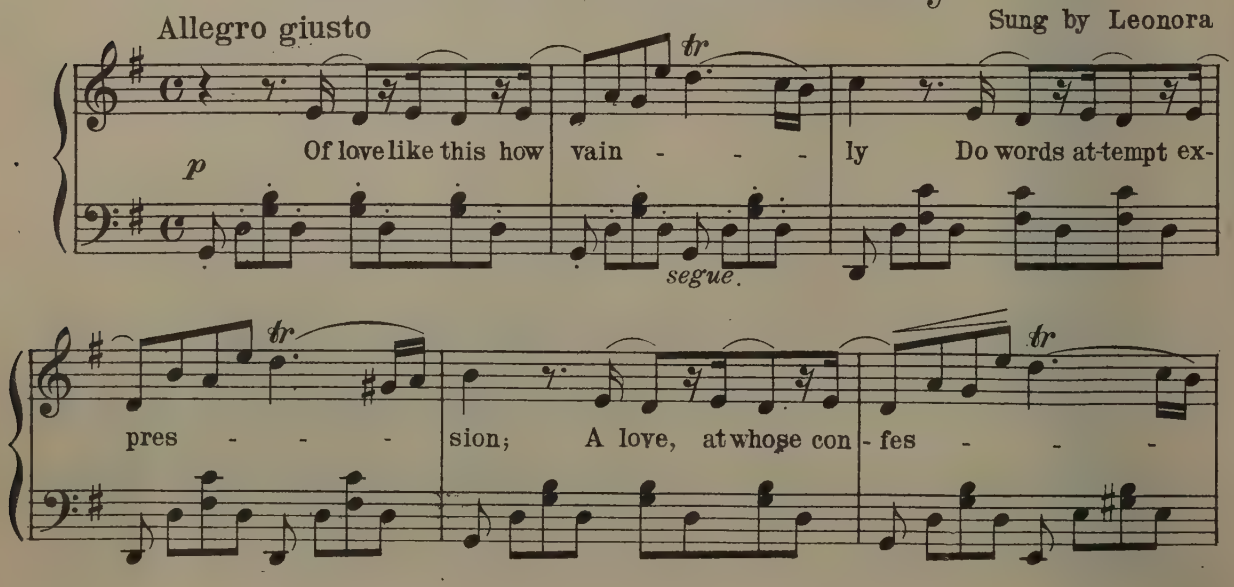

O'er the babe sleep - ing with fierce looks bend - ing
One child ac - cur - sed left she re - main - ing
Gazed she up - on him, black deeds in - tend - ing!
Quick to a - venge her, no means dis - dain - ing!
f
Hor - ror pro - found seized the nurse at that dark
Thus she ac - com - plished her dark re - tri -
vi - sion; Sharp cries of ter - ror
bu - tion; Lost was the young - child
soon rent the air a - bove - her, And swift - ly as
search - un - a - vail - ing, But on the site of

cresc.
thought flies, with speed - y de - ci - sion, The
ex - e - cu - tion, They found 'mid the ____ em - bers
pp
ser - vants, the ser - vants, all a - larm'd, the ser - vants, round a - bout the threshold
a ____ scene of hor - ror their eyes as - sail - ing The bones still
mf
ho - ver; When by their threat-'nings, beat - ings; and
burn - ing; Ah! hap - less in - fant, a - las! The
cresc. a poco
yell - ing, when by their threat-'nings, their blows and yell - ing, The dark in -
em - bers where they were dy - ing, where they were dy - ing, where they were
sempre cresc.
ff
trud - er was soon ex - pell'd, the guilt - y wretch was soon ex-pell'd, the guilt - y
dy - ing, oh hor - ror, hor - ror, hor - ror, there the bones of the child were

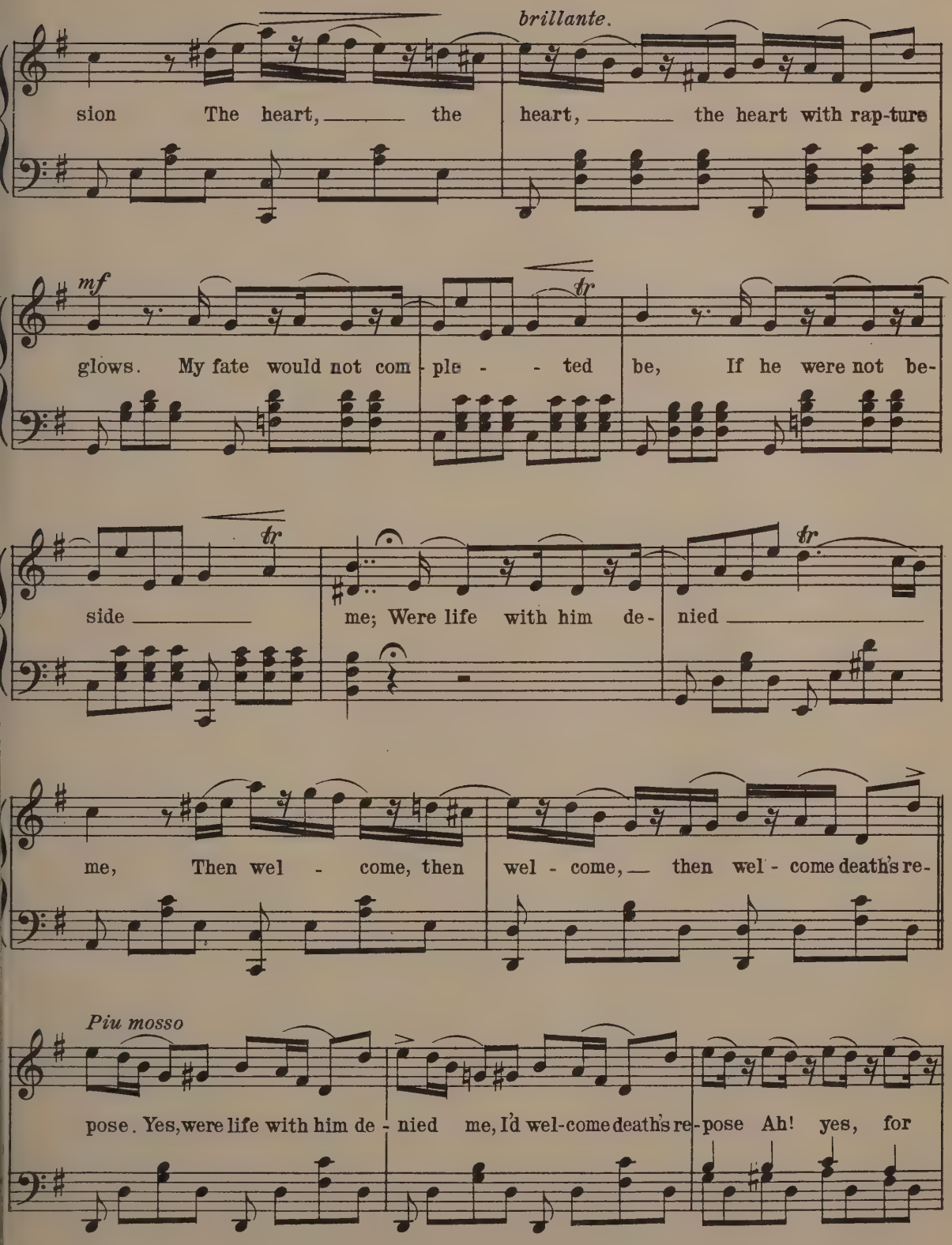


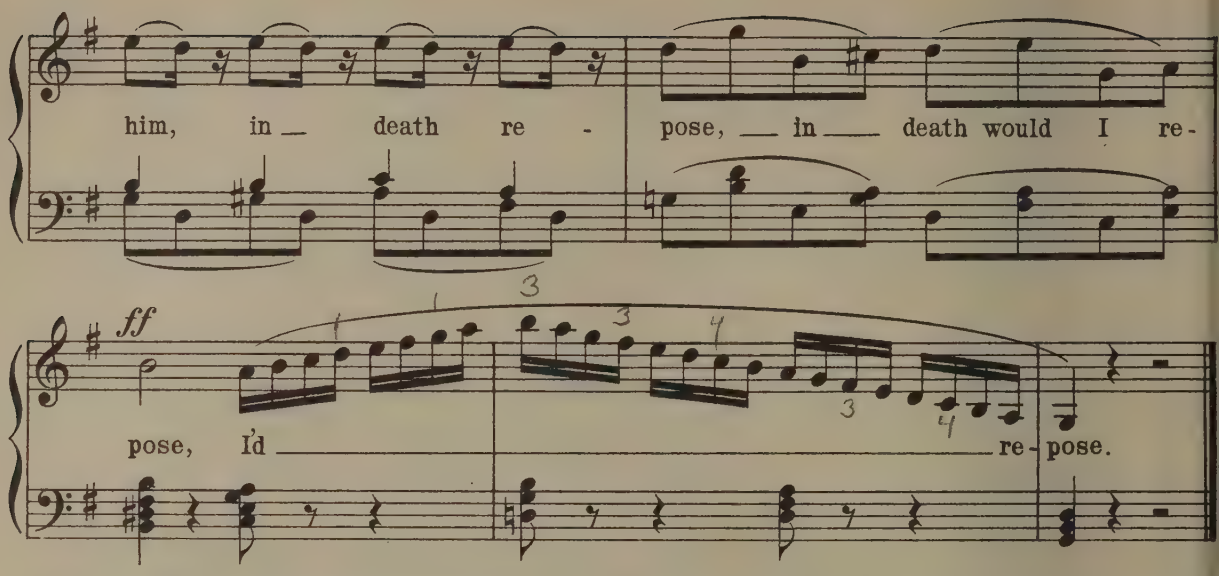
Ferrando then goes on to say that the old Count died of a broken heart, although he still believed his son to be living, and he exacted from the present Count di Luna a promise that a careful search would be made, which however had proved unavailing, as the gipsy could never again be found.

The scene then changes to the gardens of the palace where the Duchess Leonora is speaking of the "Troubadour Knight" with Inez, her lady-in-waiting. She relates how he entered the tournament, carried away all the honors, was crowned by her hand, and disappeared as suddenly as he came. But not long after he appeared under her balcony, singing songs of fond admiration and filling her with rapture. Inez expresses doubts regarding this strange knight and advises Leonora to forget him, whereupon the Duchess sings the inspiring aria

Of Love Like This How Vainly




brillante.
sion The heart, the heart, the heart with rap-ture
mf
glows. My fate would not com - ple - - ted be, If he were not be-
tr
side me; Were life with him de- nied
tr
me, Then wel - come, then wel - come, then wel - come death's re-
Piu mosso
pose. Yes, were life with him de - nied me, I'd wel-come death's re-pose Ah! yes, for



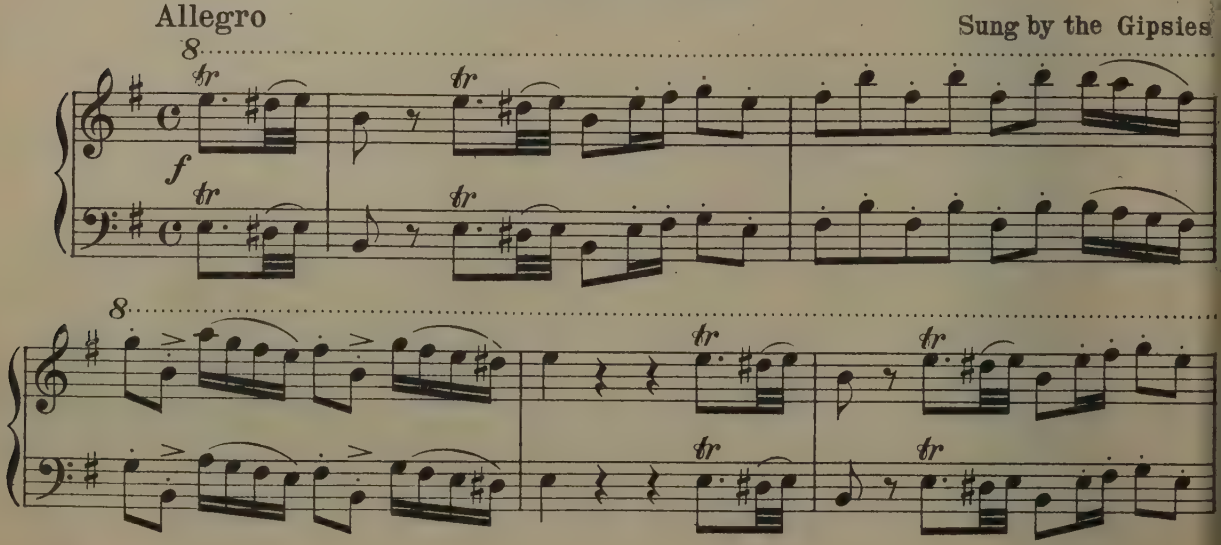
The attendant Inez again expresses her hope that no ill will result from Leonora's affection for the strange knight, and they ascend together to their apartment.

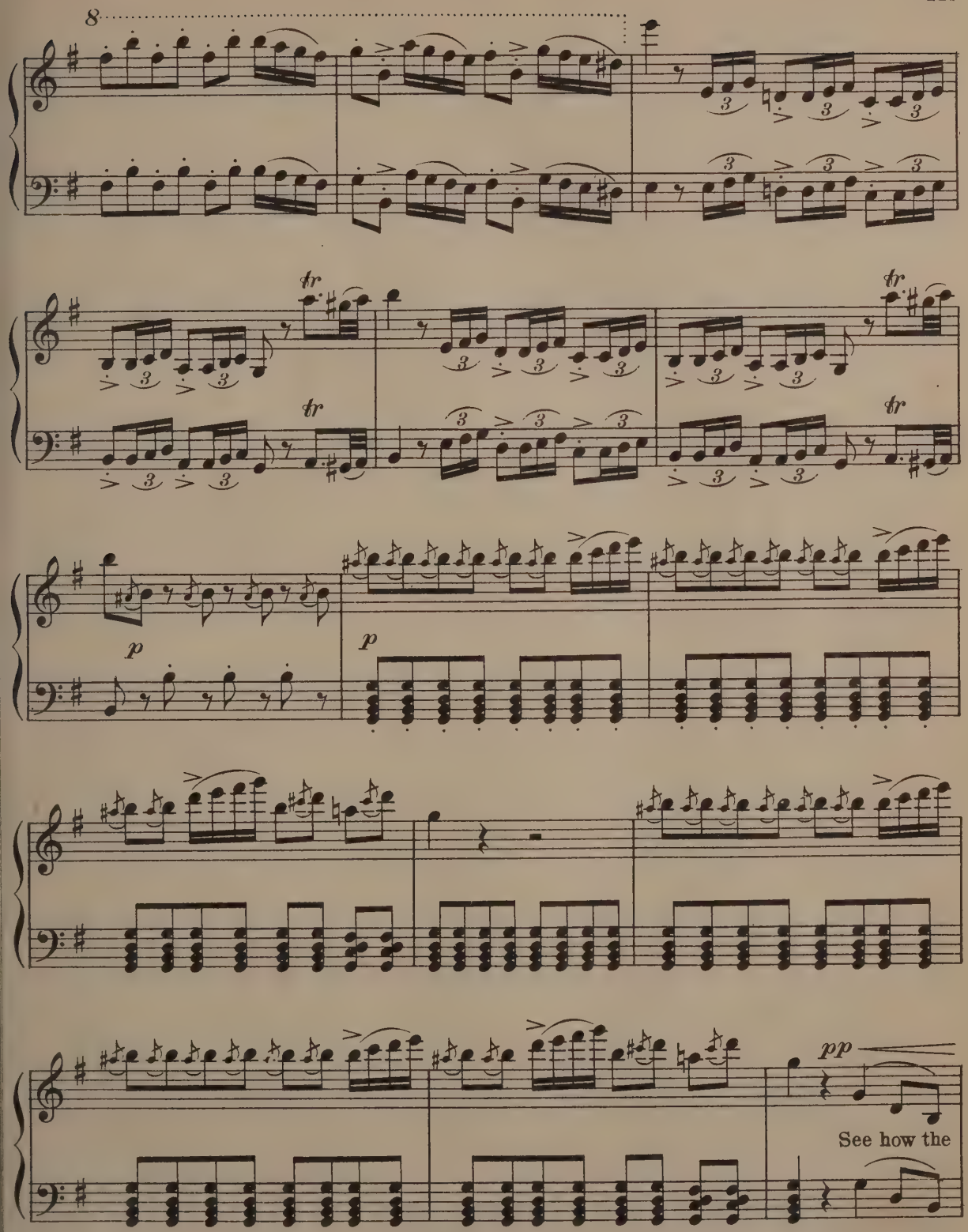
The Count di Luna then enters, and is about to ascend the staircase to Leonora's apartment when he hears the sound of the Troubadour Knight's lute. He is filled with jealous anger when he hears the strange knight's serenade, and when Leonora mistakes him for the troubadour and speaks words of love. The Troubadour Knight immediately comes to Leonora's defence against his jealous anger, and reveals himself to both as Manrico, one whose life has been forfeited by an act of violence against the Spanish government. After a heated controversy, the two knights retire with drawn swords to a more secluded spot, leaving the Duchess insensible on the ground.

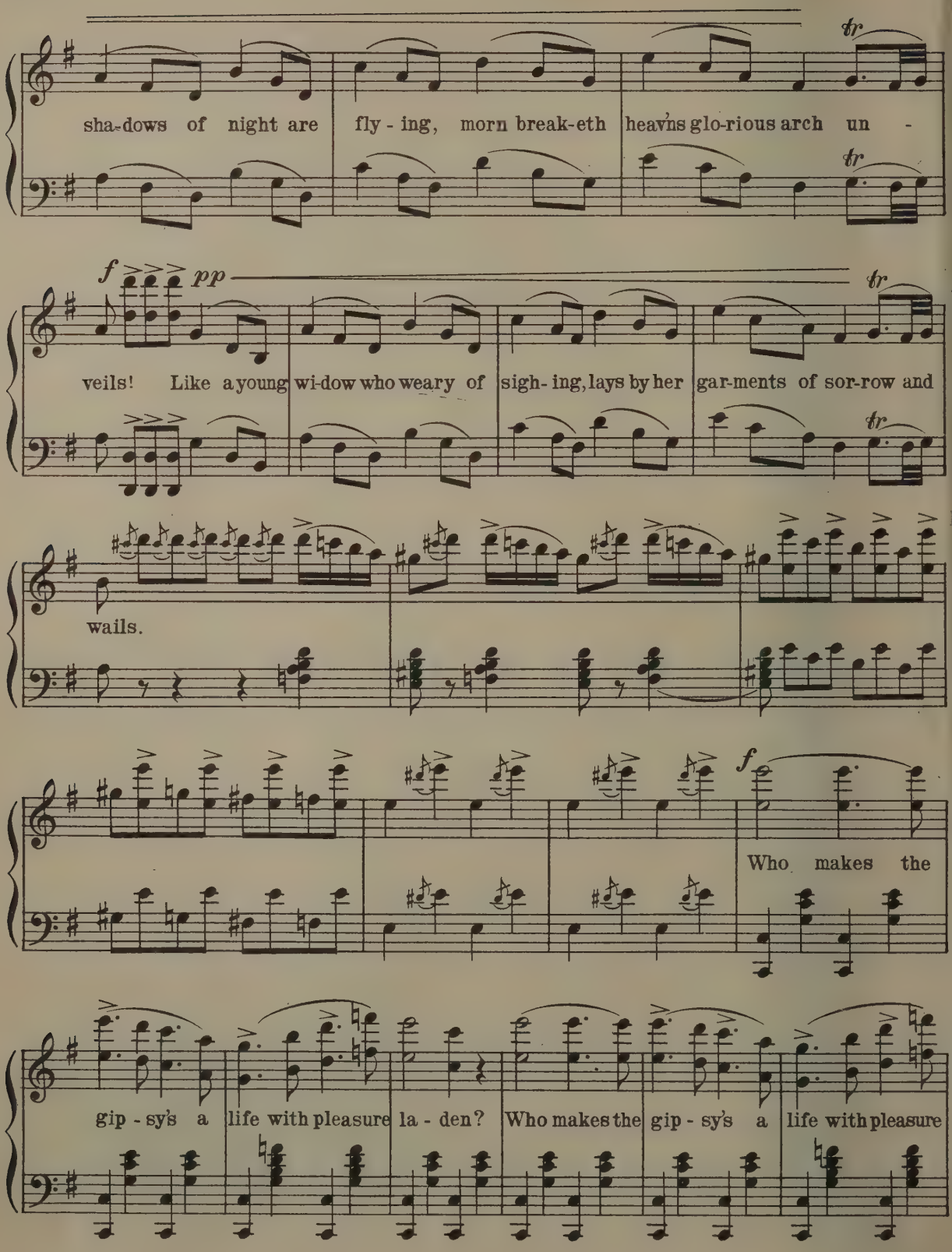
ACT II

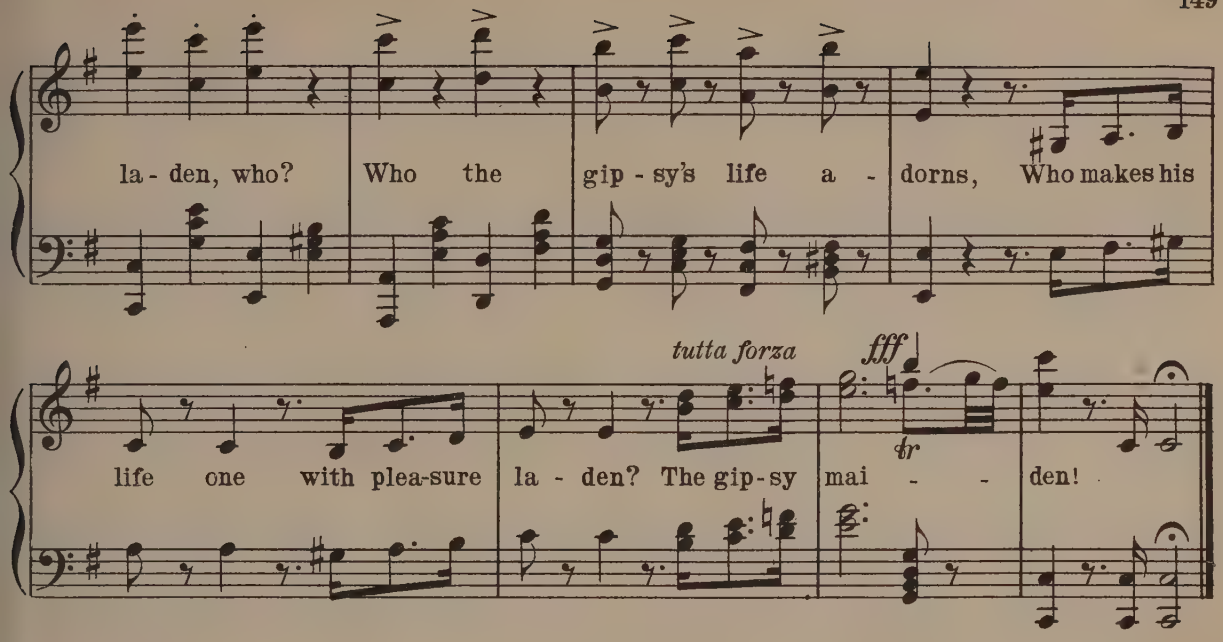
The story continues two months later and the scene is laid in the gipsies' camp at the foot of a mountain. A group of gipsies seated in scattered groups around Azucena and Manrico are singing the

Anvil Chorus



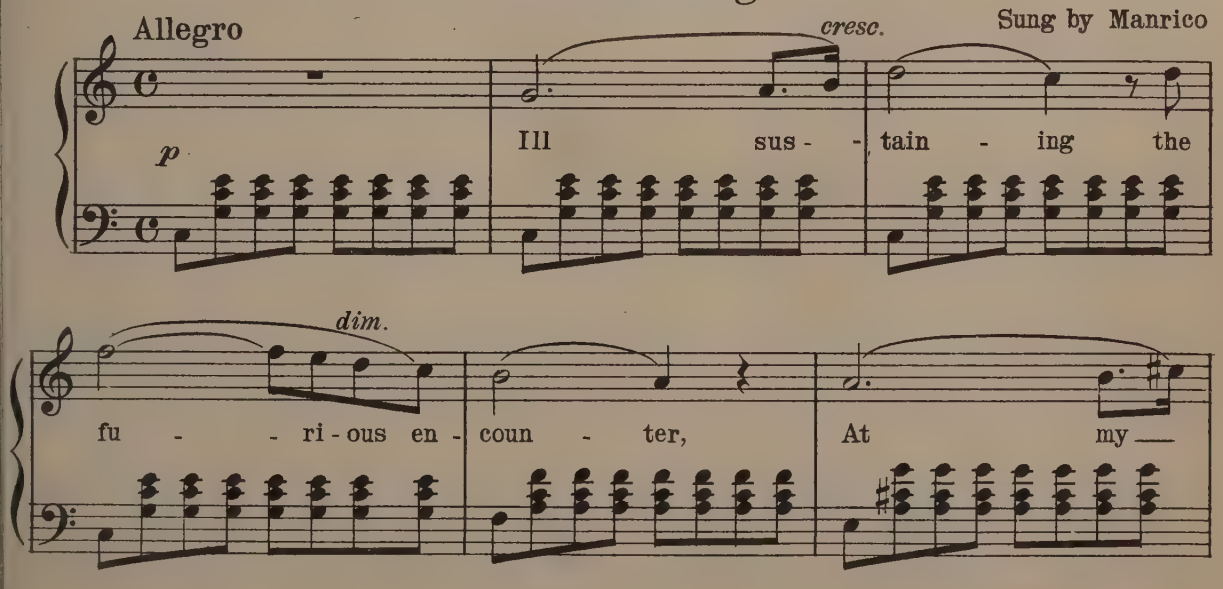
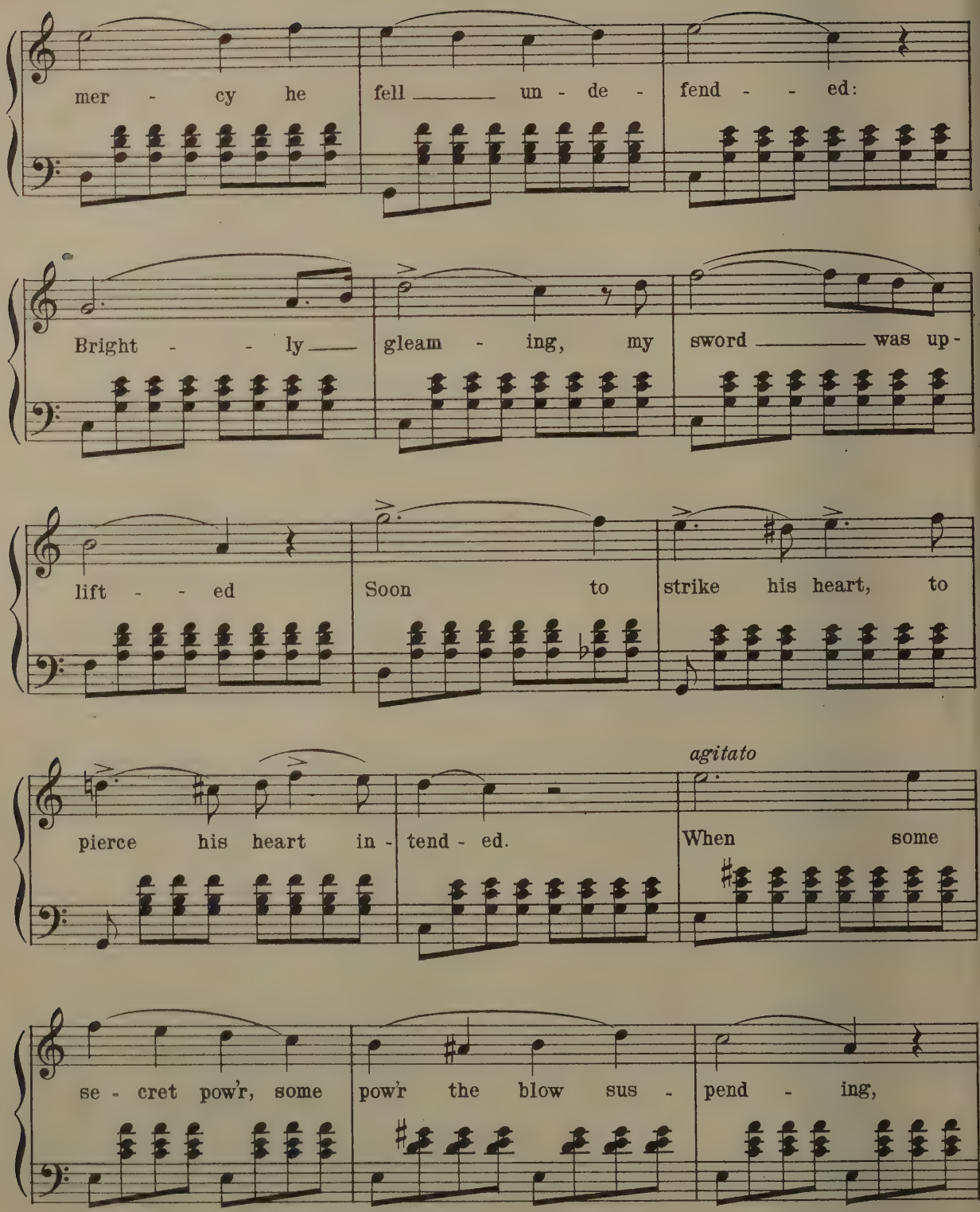

8
tr
tr
tr
tr
p
p
pp
See how the

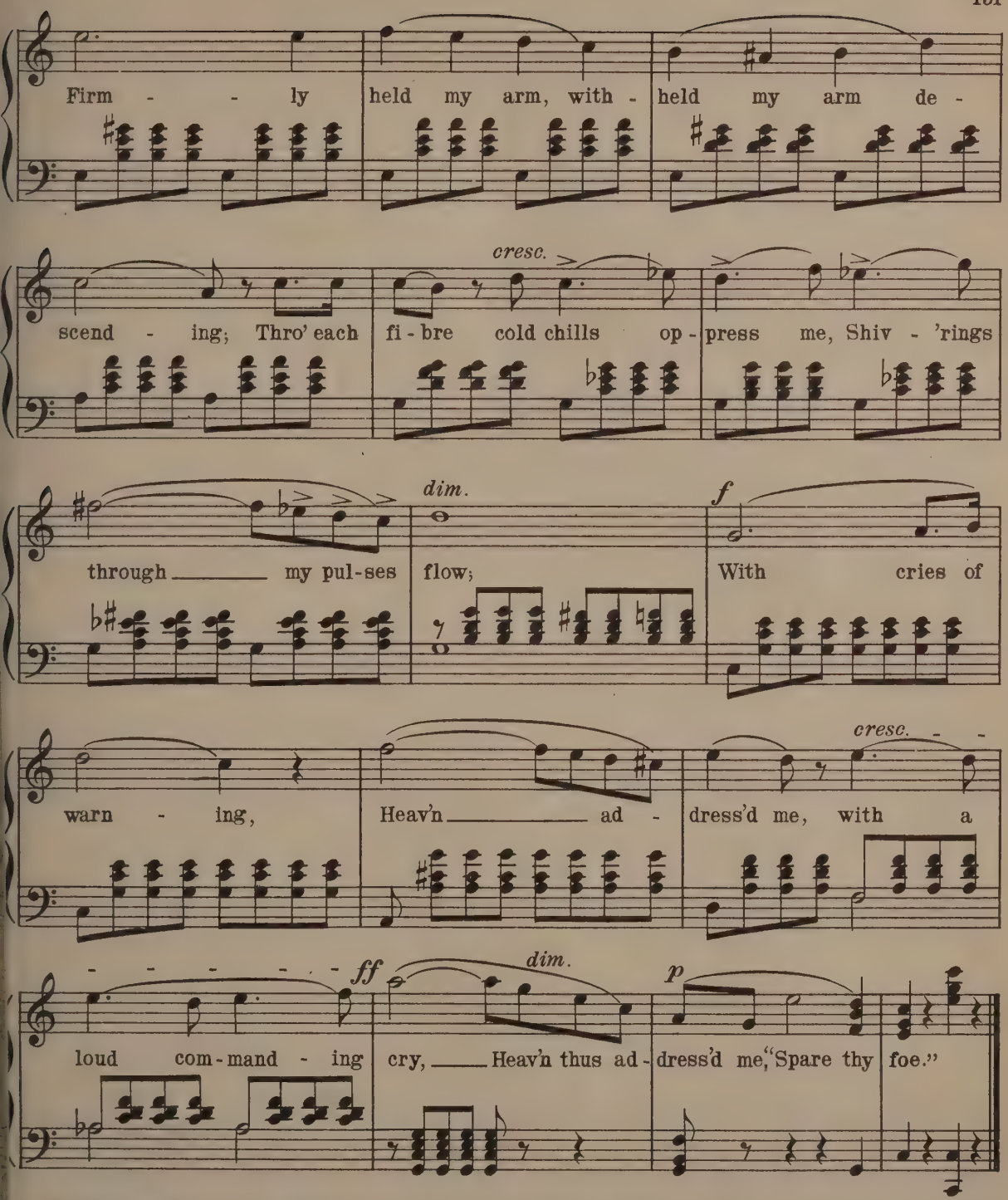

sha-dows of night are fly - ing, morn break-eth heavns glo-rious arch un -
tr
tr
f
pp
tr
veils! Like a young wi-dow who weary of sigh- ing, lays by her gar-ments of sor-row and
tr
wails.
f
Who makes the
gip - sy's a life with pleasure la - den? Who makes the gip - sy's a life with pleasure



Azucena then sings a weird song, and at its conclusion the gipsies go away intent on various errands. At Manrico's request, Azucena tells him how her mother was burned at the stake near the place where they are now reclining; how she had heeded her mother's dying words "Avenge me" and had, as she supposed, hurled the younger son of the Count di Luna into the flames, only to discover later that it was her own son that she had consigned to a hideous doom.

When Manrico, however, declares that she has said he is not her son, she denies it and draws to his attention the fact that she had just two months before found him all but dead on the battlefield and nursed him back again to life. She then asks him why he spared the Count di Luna's life in the duel which took place on that memorable night in the garden of the palace, and thereupon Manrico sings the aria

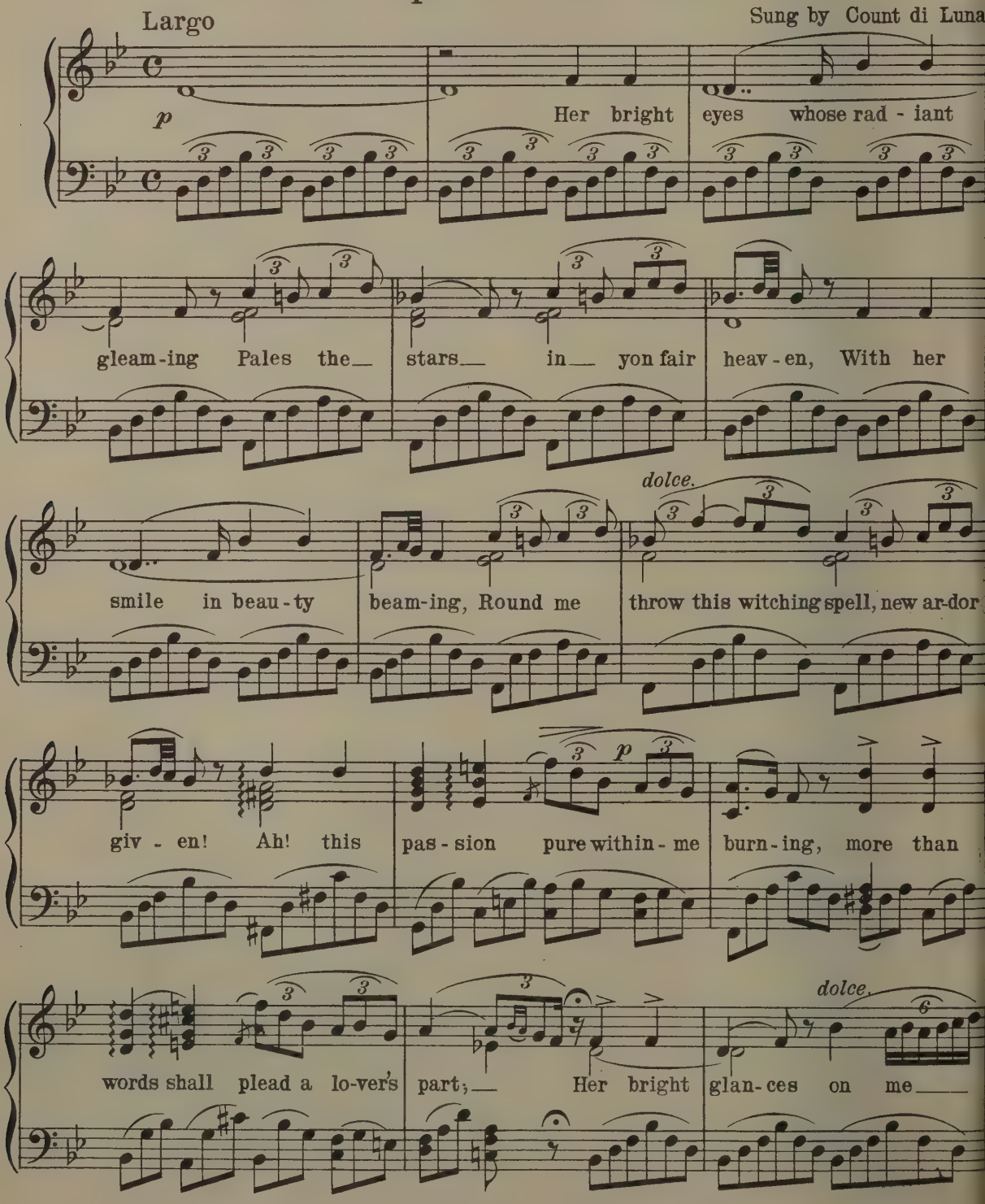
Ill Sustaining


mer - cy he fell un - de - fend - - ed:
Bright - - ly gleam - ing, my sword was up -
lift - - ed Soon to strike his heart, to
agitato
pierce his heart in - tend - ed. When some
se - cret pow'r, some pow'r the blow sus - pend - ing,

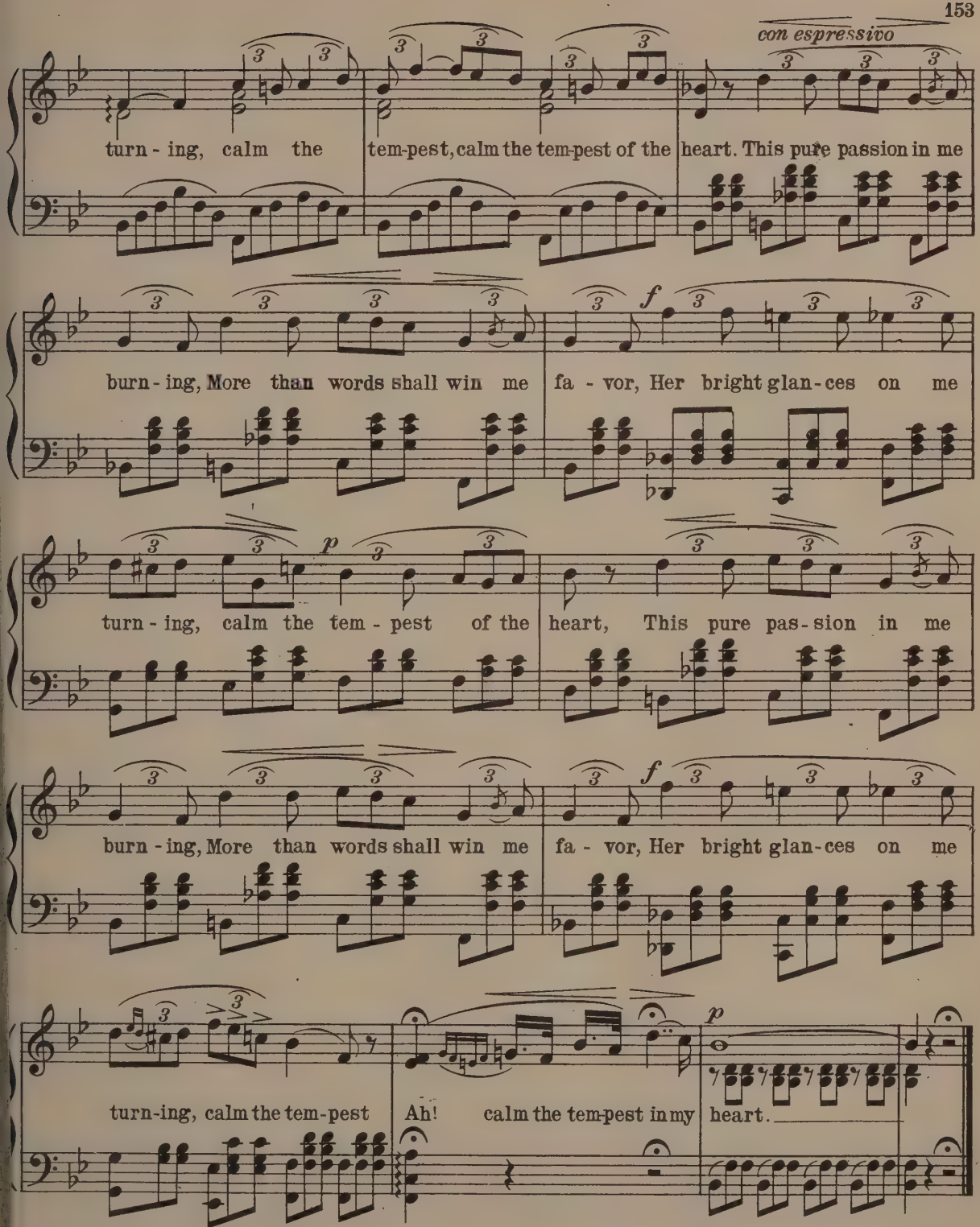


At this moment a courier approaches with instructions from Manrico's Prince to proceed to the fortress of Castellar and defend it against the forces of Count di Luna. The Prince also informs Manrico that Leonora, who is under the impression that he is dead, will that very evening assume the nun's veil in a neighboring convent. Manrico, notwithstanding Azucena's violent resistance, leaves her and flies to the aid of his lady-love.

The scene now changes to the cloister of the convent where Leonora is about to take the veil. The Count di Luna is there with his men awaiting a favorable opportunity to abduct Leonora before she can follow out her purpose of becoming a nun, and he sings the famous aria

The Tempest of the Heart





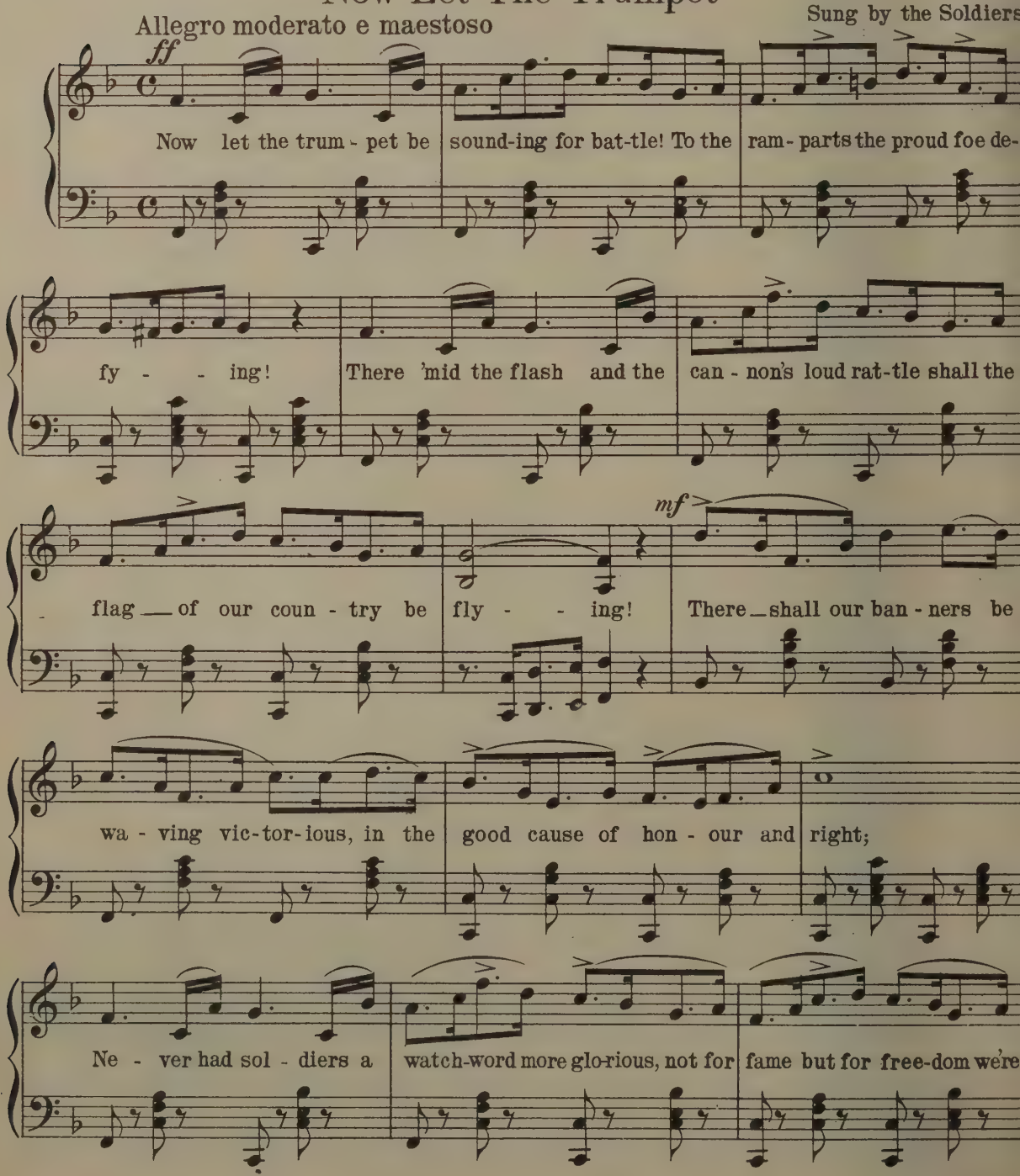
Just then the bell of the convent announces that Leonora is about to take the veil, and the Count di Luna rushes in to abduct her, only to be confronted by Manrico at the head of his followers. Leonora is of course overcome with joy at seeing Manrico once again, and he, despite the attempted maddened resistance of the

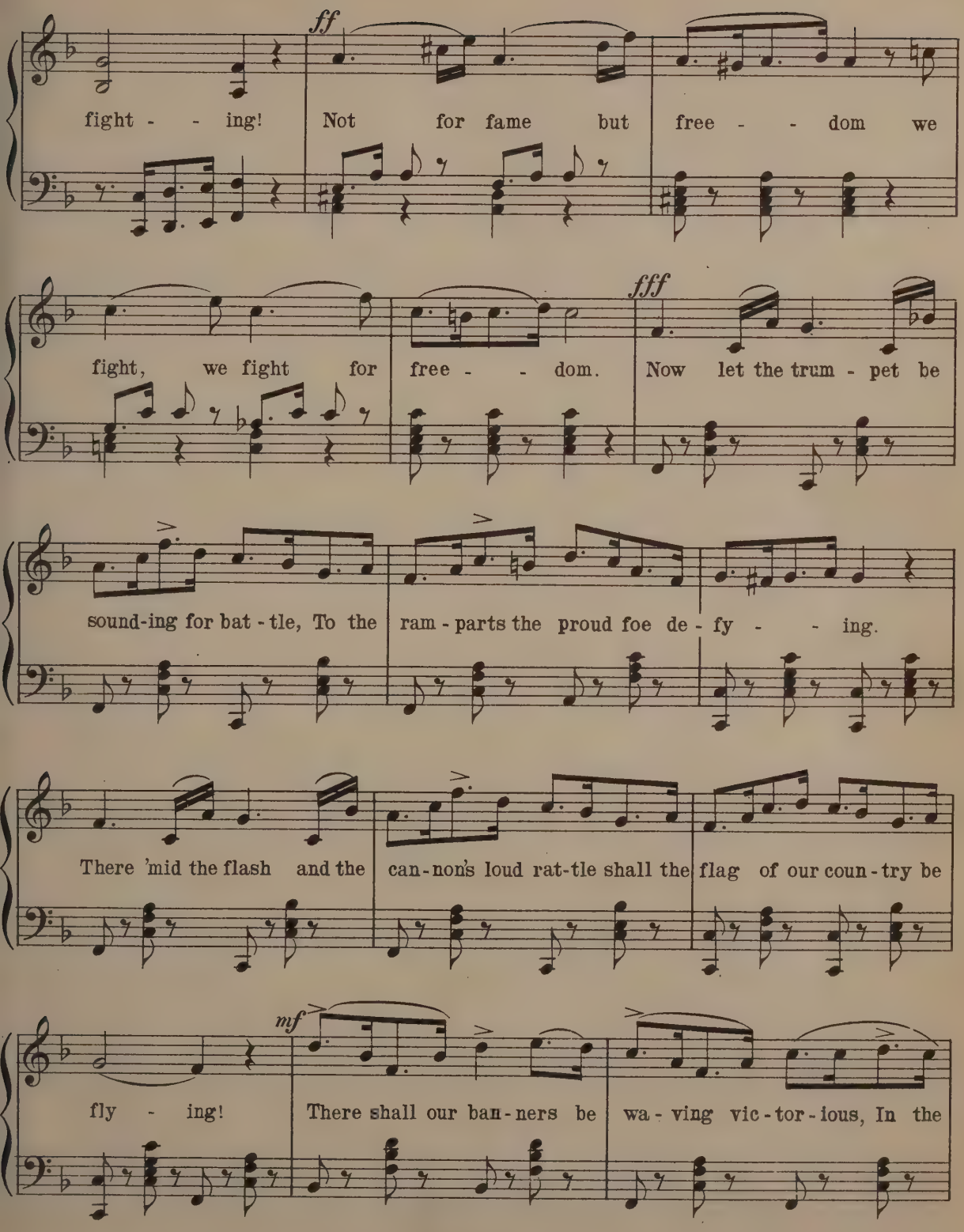
Count, takes her away with him to the fortress of Castellar, which is immediatele besieged by the Count and his followers.

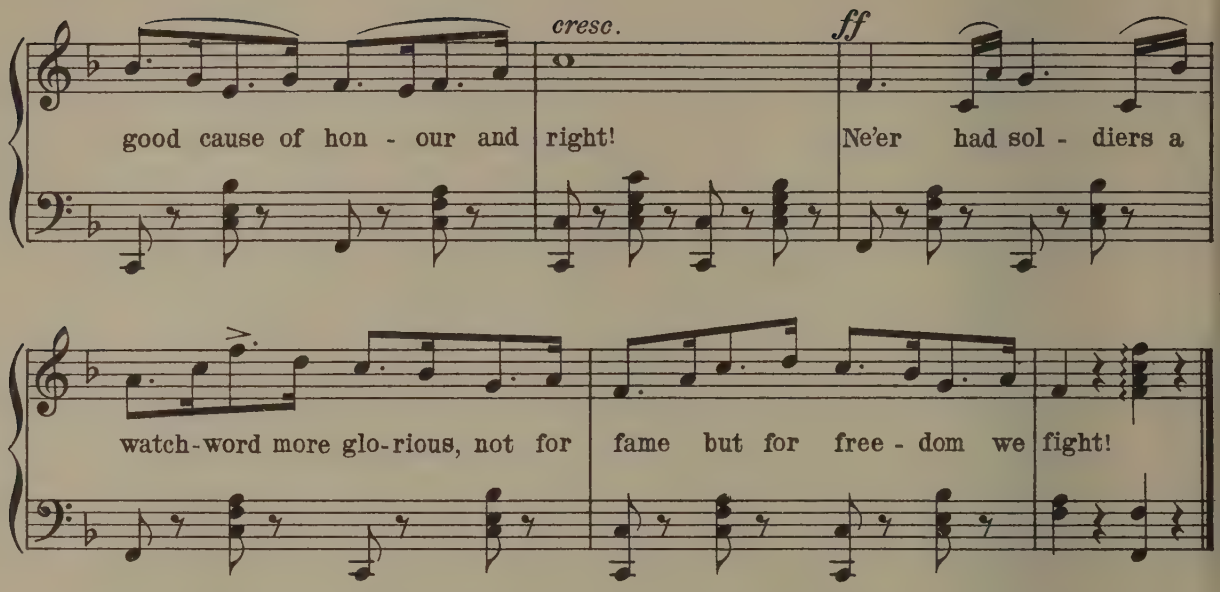
ACT III

The first part of the act takes place in the camp of the Count di Luna, with the soldiers polishing their weapons and engaged in various pastimes. They finally unite in singing the stirring soldiers' chorus entitled

Now Let The Trumpet



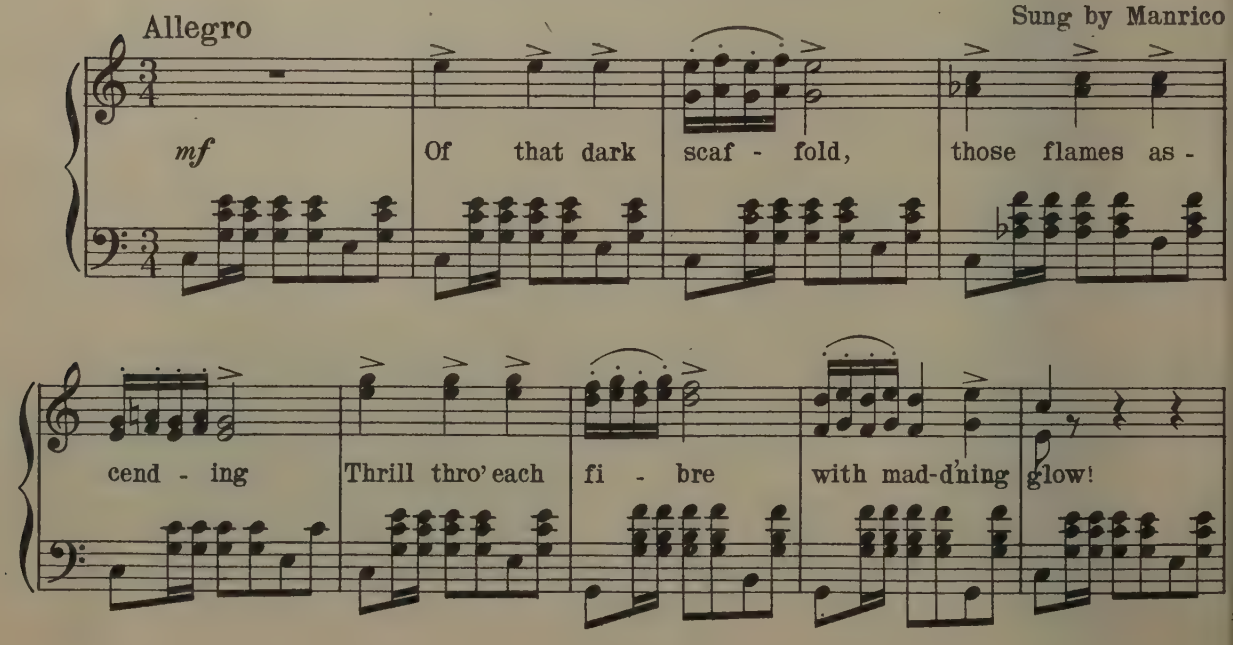

ff
fight - - ing! Not for fame but free - - dom we
fight, we fight for free - - dom. Now let the trum - pet be
fff
sound-ing for bat - tle, To the ram - parts the proud foe de - fy - - ing.
There 'mid the flash and the can - non's loud rat-tle shall the flag of our coun - try be
mf
fly - ing! There shall our ban - ners be wa - ving vic - tor - ious, In the

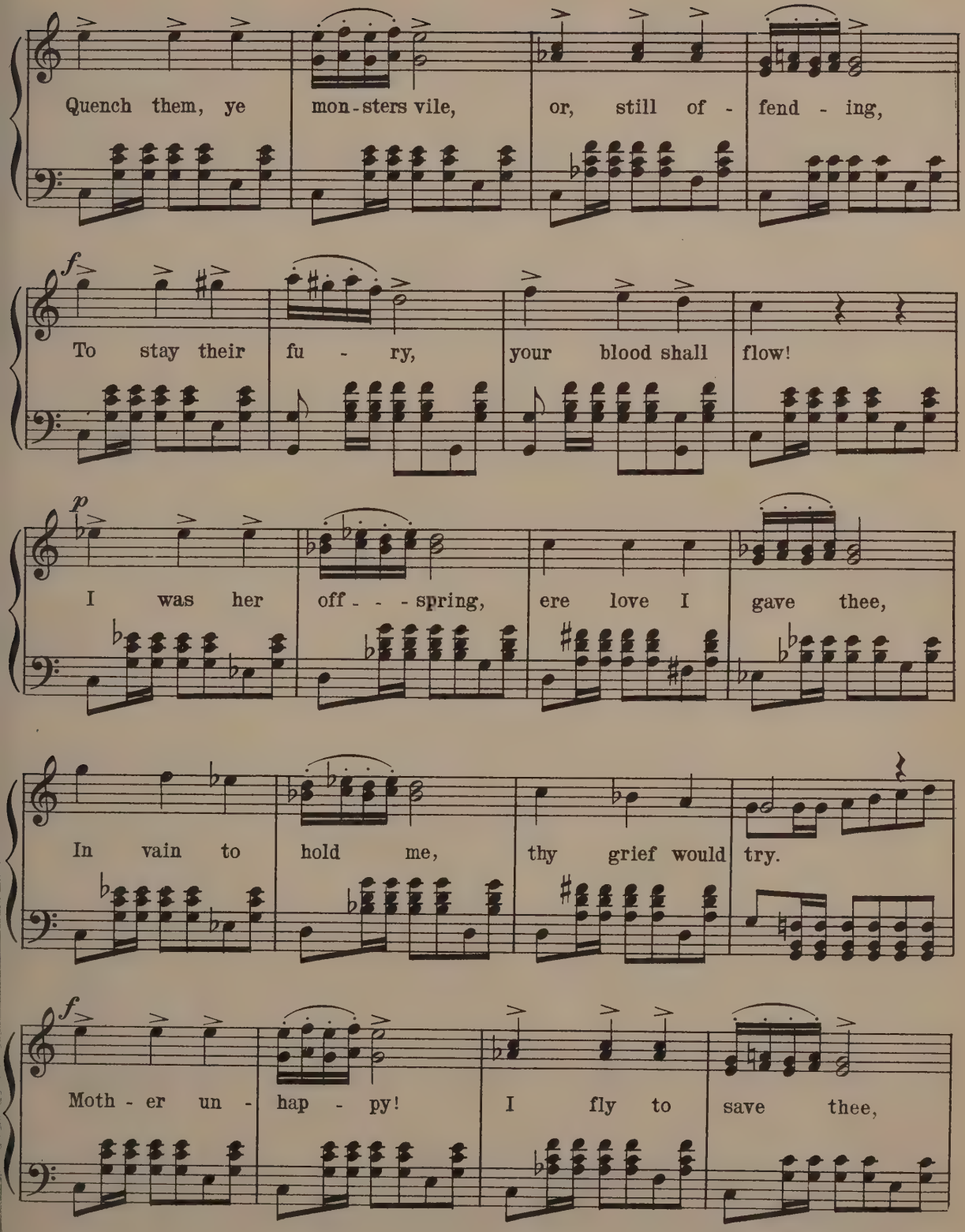
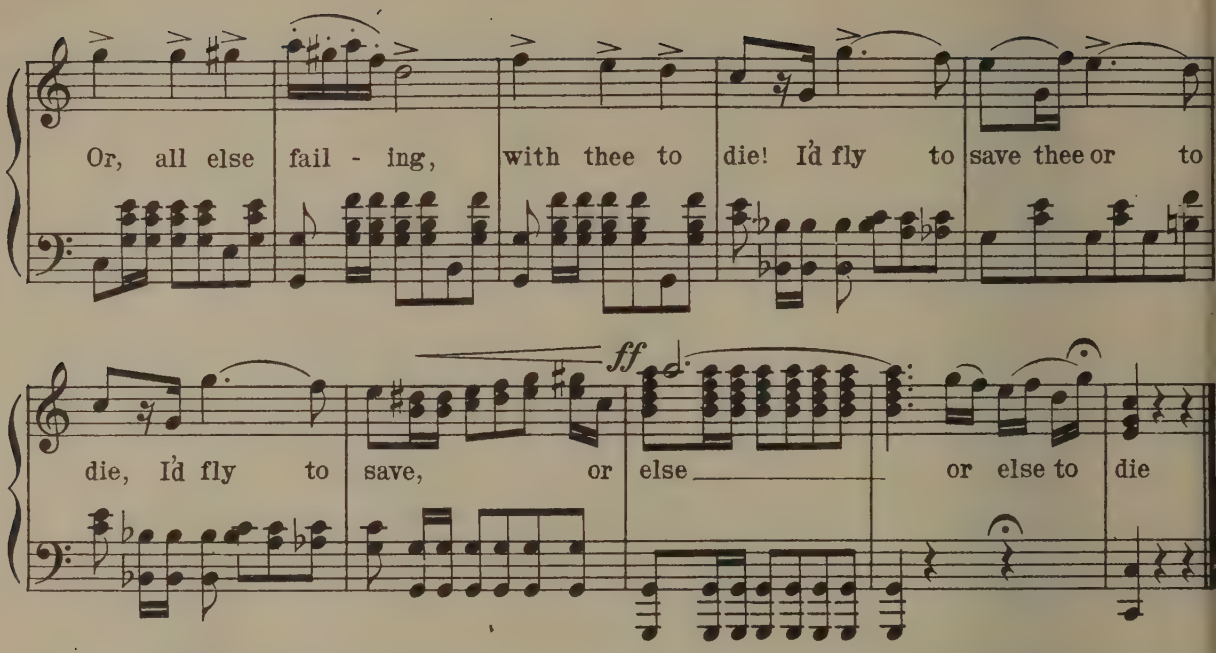


As the Count di Luna enters, his attendant Ferrando brings in the gipsy Azucena whom they have just captured. While the Count is questioning Azucena, Ferrando recognizes her as the one who stole and supposedly burned the Count's brother. The Count orders her put in chains and becoming frightened, she calls upon the name of Manrico, her son, whereupon the Count, thinking that he can inflict a double blow by killing the mother of his hated rival and the slayer of his own brother, condemns her to the stake.

The scene then changes to a chamber in the fortress of Castellar. Leonora and Manrico are in conversation regarding their approaching marriage, when Manrico is informed that a gipsy woman is about to be burned at the stake in front of the Count di Luna's camp. Rushing to the balcony, he recognizes Azucena and with fiery vehemence sings the celebrated aria

Of That Dark Scaffold



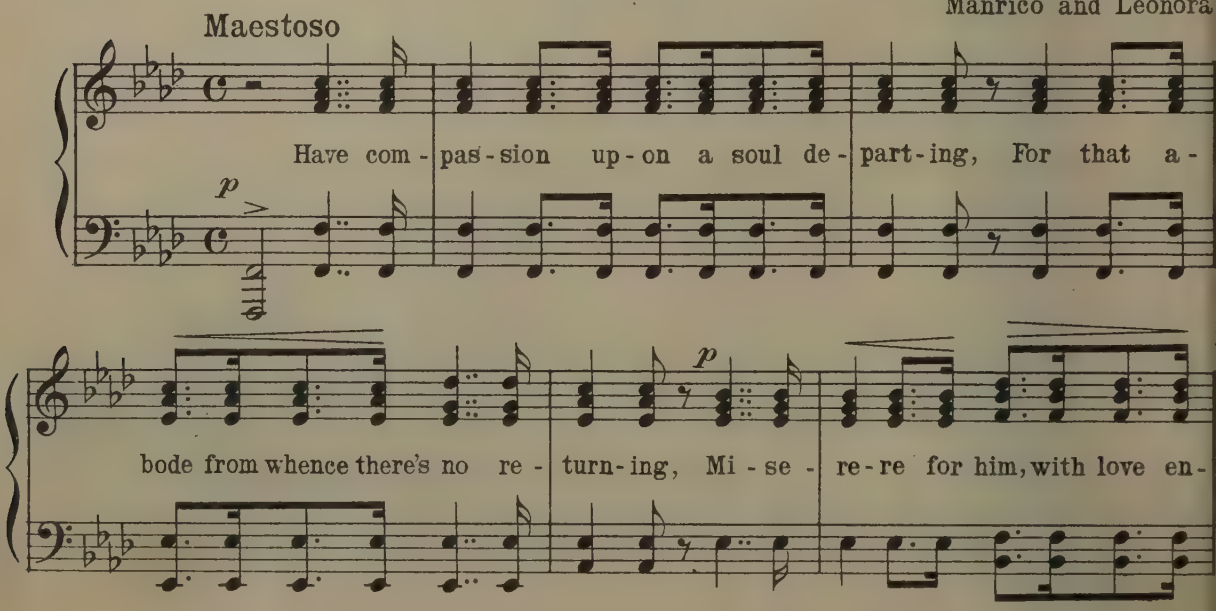

Quench them, ye mon - sters vile, or, still of - fend - ing,
f
To stay their fu - ry, your blood shall flow!
p
I was her off - - - spring, ere love I gave thee,
In vain to hold me, thy grief would try.
f
Moth - er un - hap - py! I fly to save thee,

He then collects his forces, and leaving Leonora, goes away to rescue Azucena from the clutches of the Count; but fortune is against him, and his forces are not only repulsed, but he himself is taken prisoner by the Count.

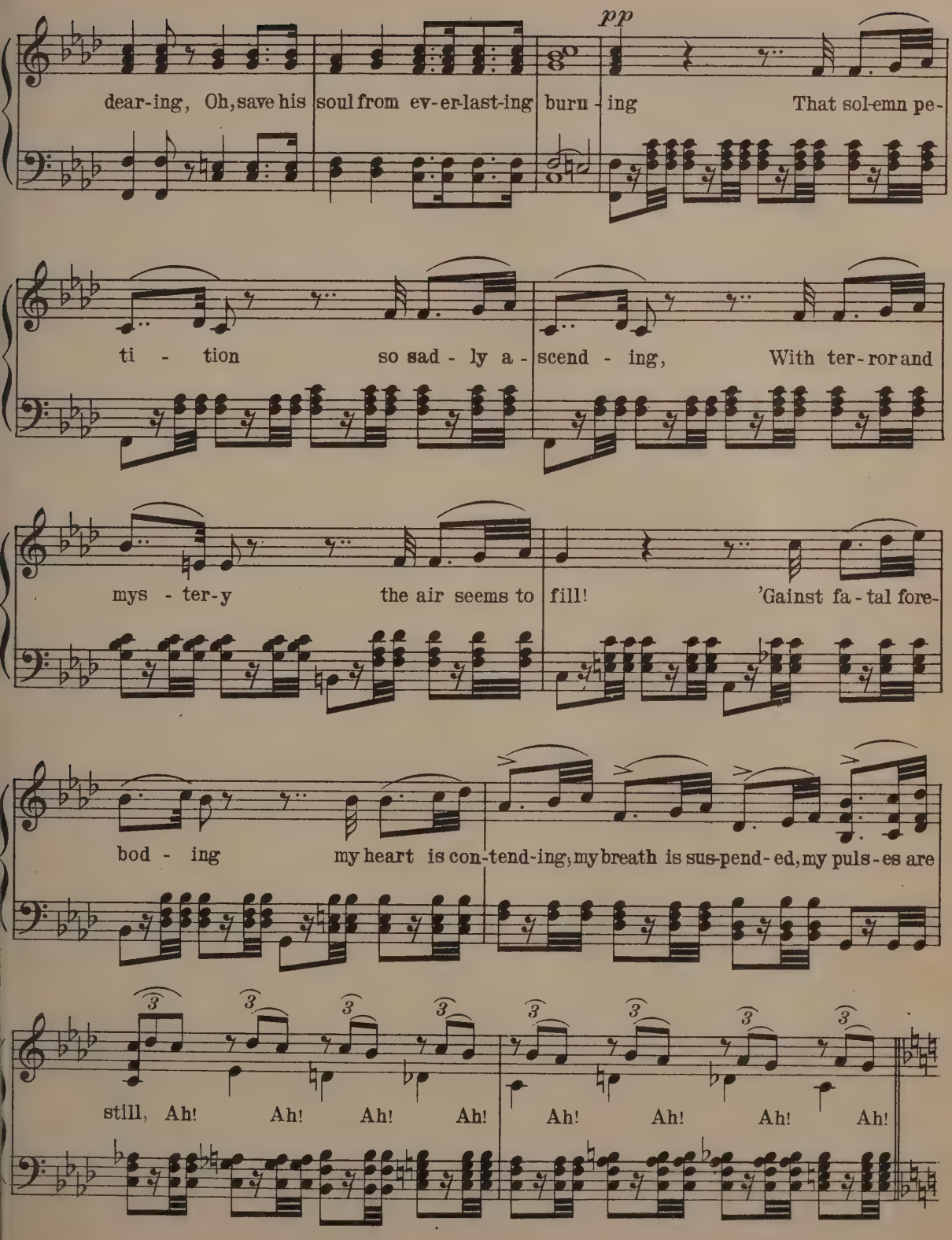
ACT IV

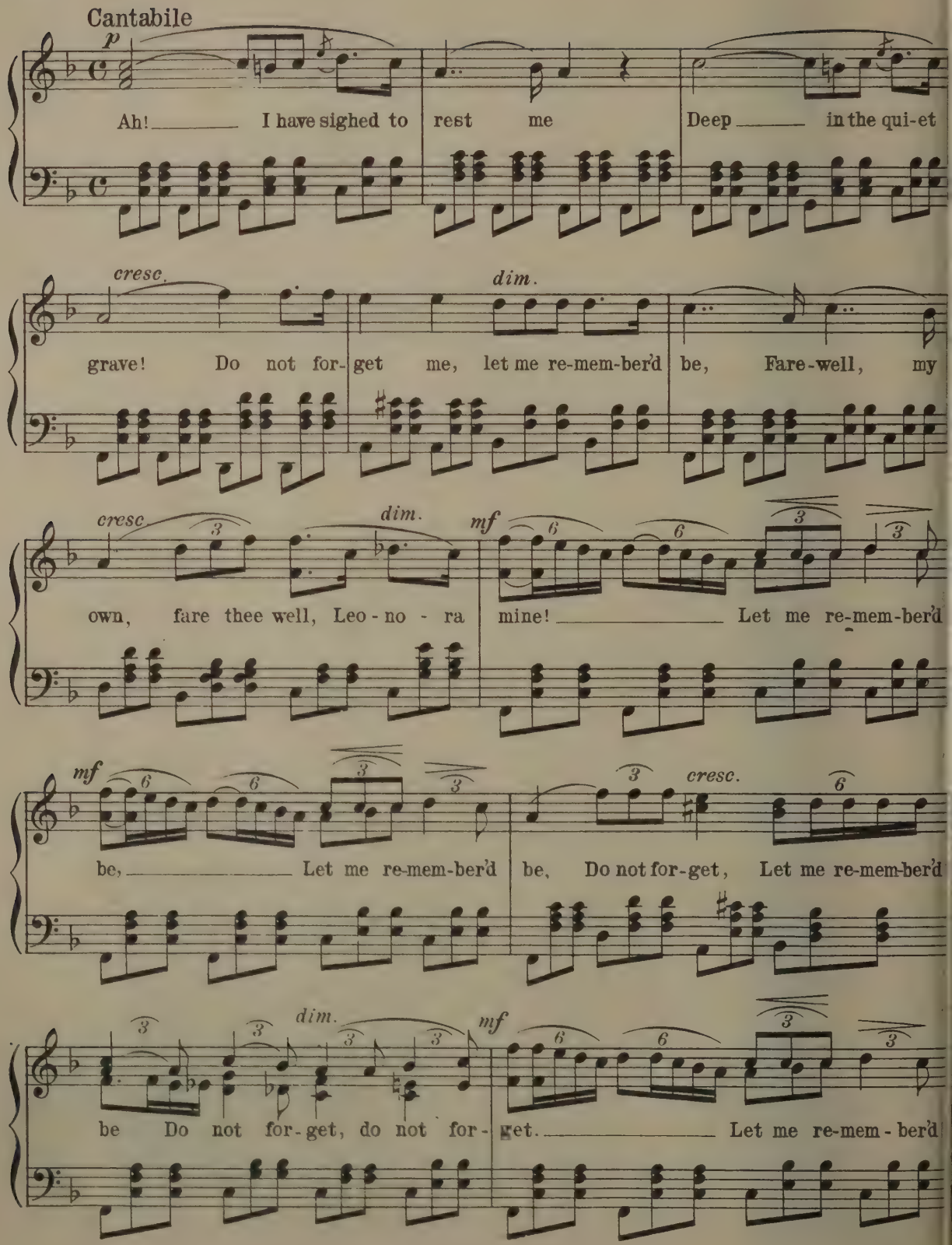
The first scene of the last act takes place in the Imperial Palace where Manrico is in prison in a tower, the window of which is secured by iron bars. The night is dark and cloudy as Leonora enters guided by Manrico's trusty attendant. As she meditates on the sadness of her lot, she hears the nuns intoning, in ghastly anticipation of Manrico's death, the

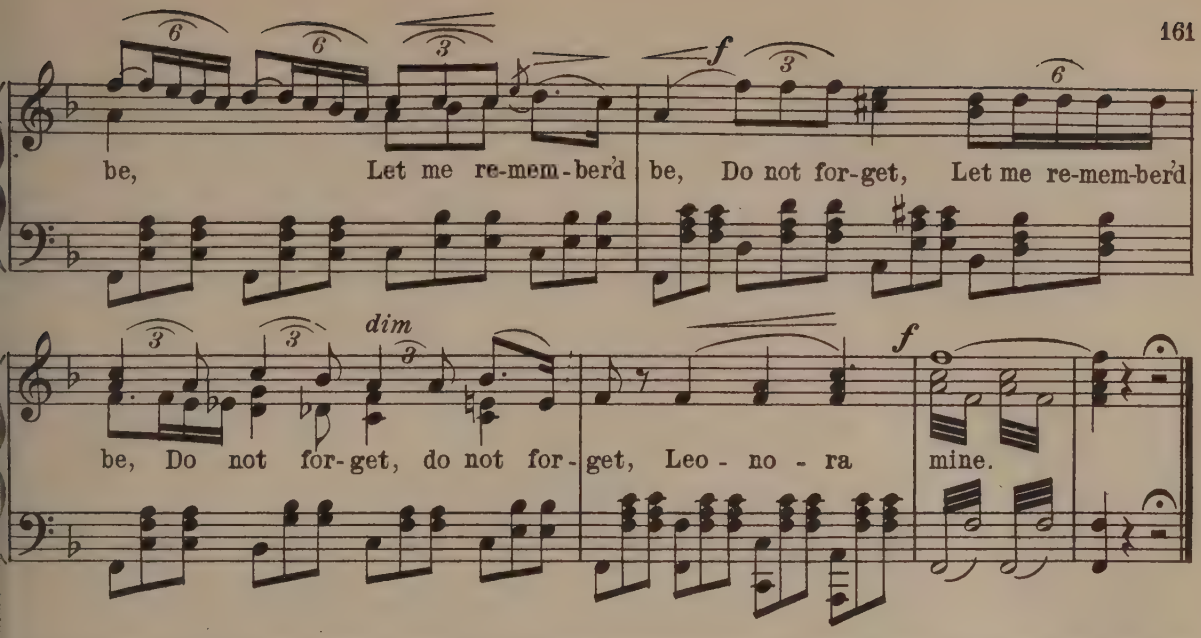
Miserere

Sung by the Chorus
Manrico and Leonora




pp
dear-ing, Oh, save his soul from ev-er-last-ing burn - ing That sol-emn pe-
ti - tion so sad - ly a - scend - ing, With ter-ror and
mys - ter-y the air seems to fill! 'Gainst fa - tal fore-
bod - ing my heart is con-tend-ing; my breath is sus-pend - ed, my puls - es are
still, Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!


Cantabile
p
Ah! I have sighed to rest me Deep in the qui-et
cresc.
dim.
grave! Do not for-get me, let me re-mem-ber'd be, Fare-well, my
cresc.
dim.
mf
own, fare thee well, Leo-no-ra mine! Let me re-mem-ber'd
mf
cresc.
be, Let me re-mem-ber'd be, Do not for-get, Let me re-mem-ber'd
dim.
mf
be Do not for-get, do not for-get. Let me re-mem-ber'd

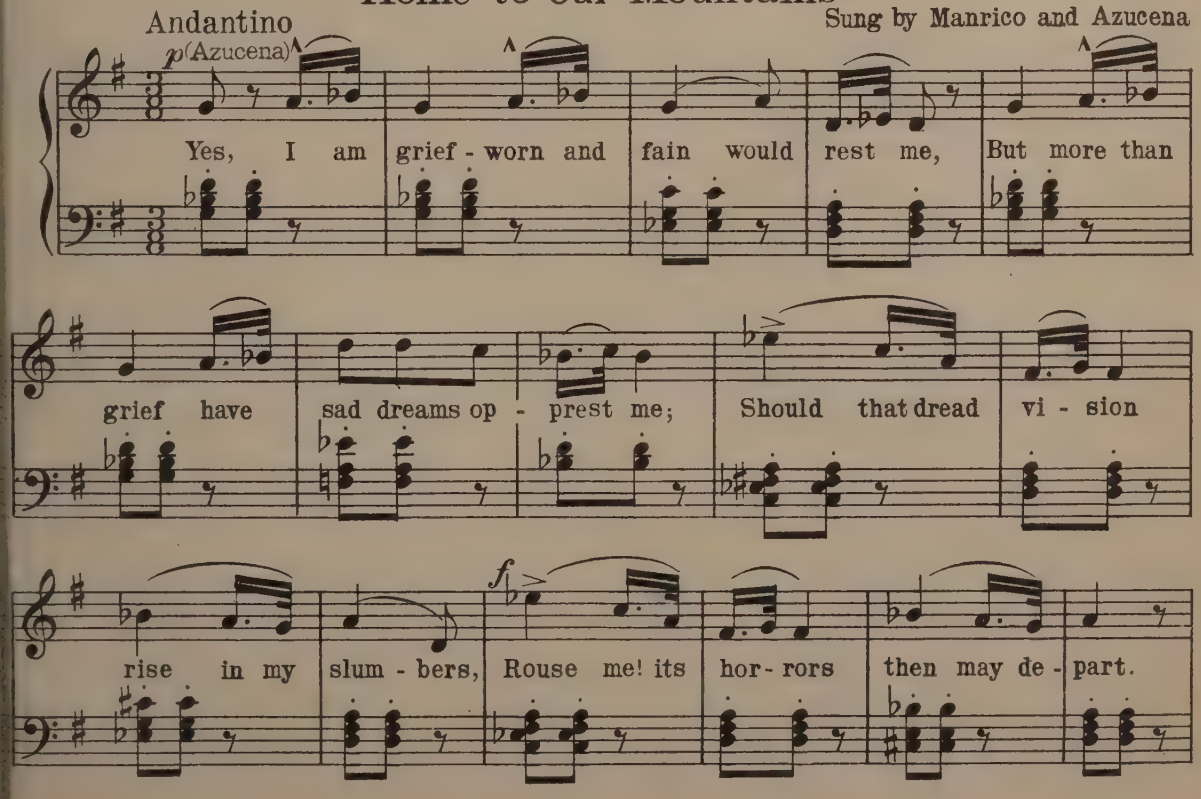


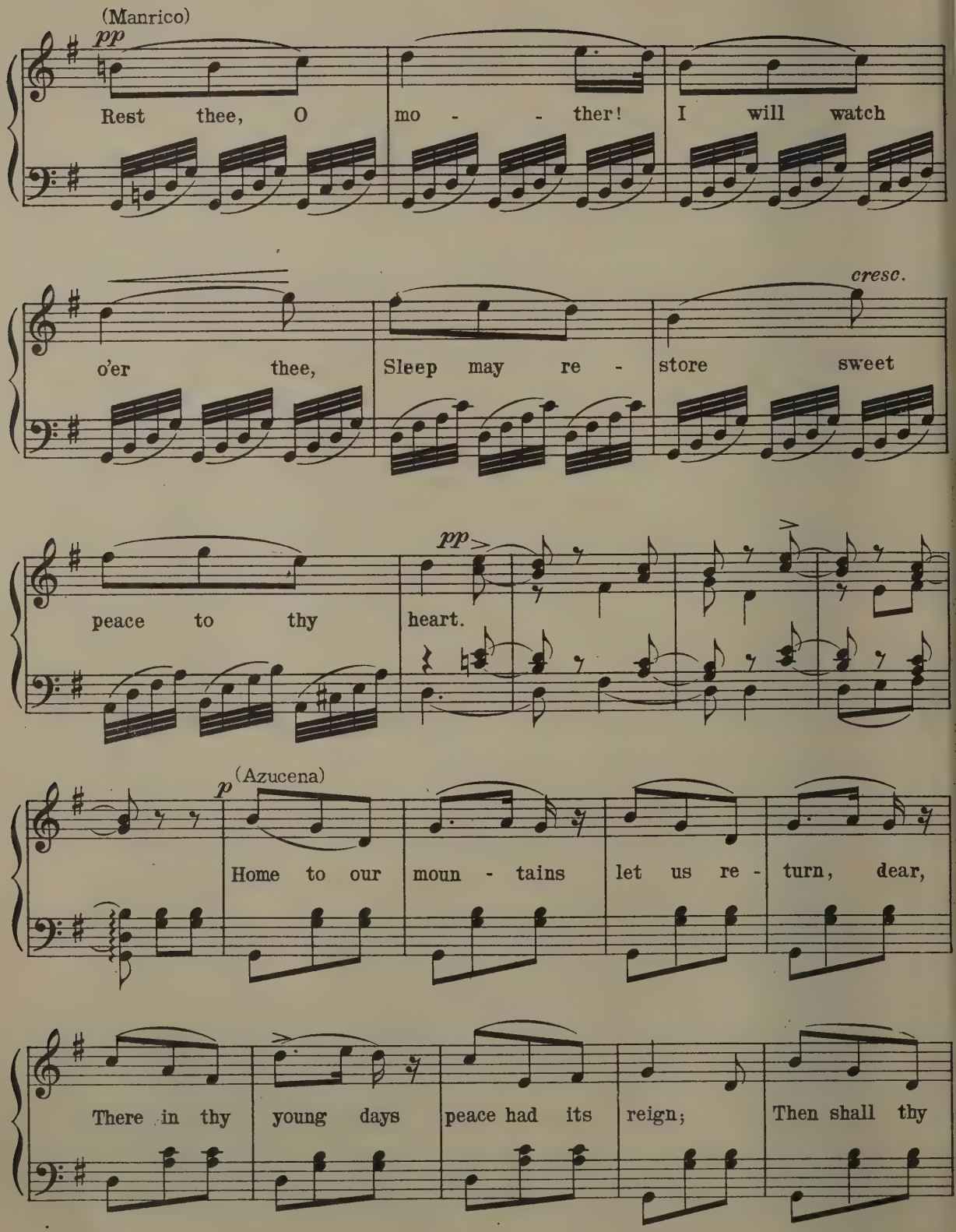
The Count di Luna then enters, giving his followers instructions to behead Manrico at daybreak and burn the mother at the stake. Leonora, who has decided to sacrifice herself by offering to marry the Count if he will agree to spare Manrico, makes herself known to him and secures his promise to free Manrico.

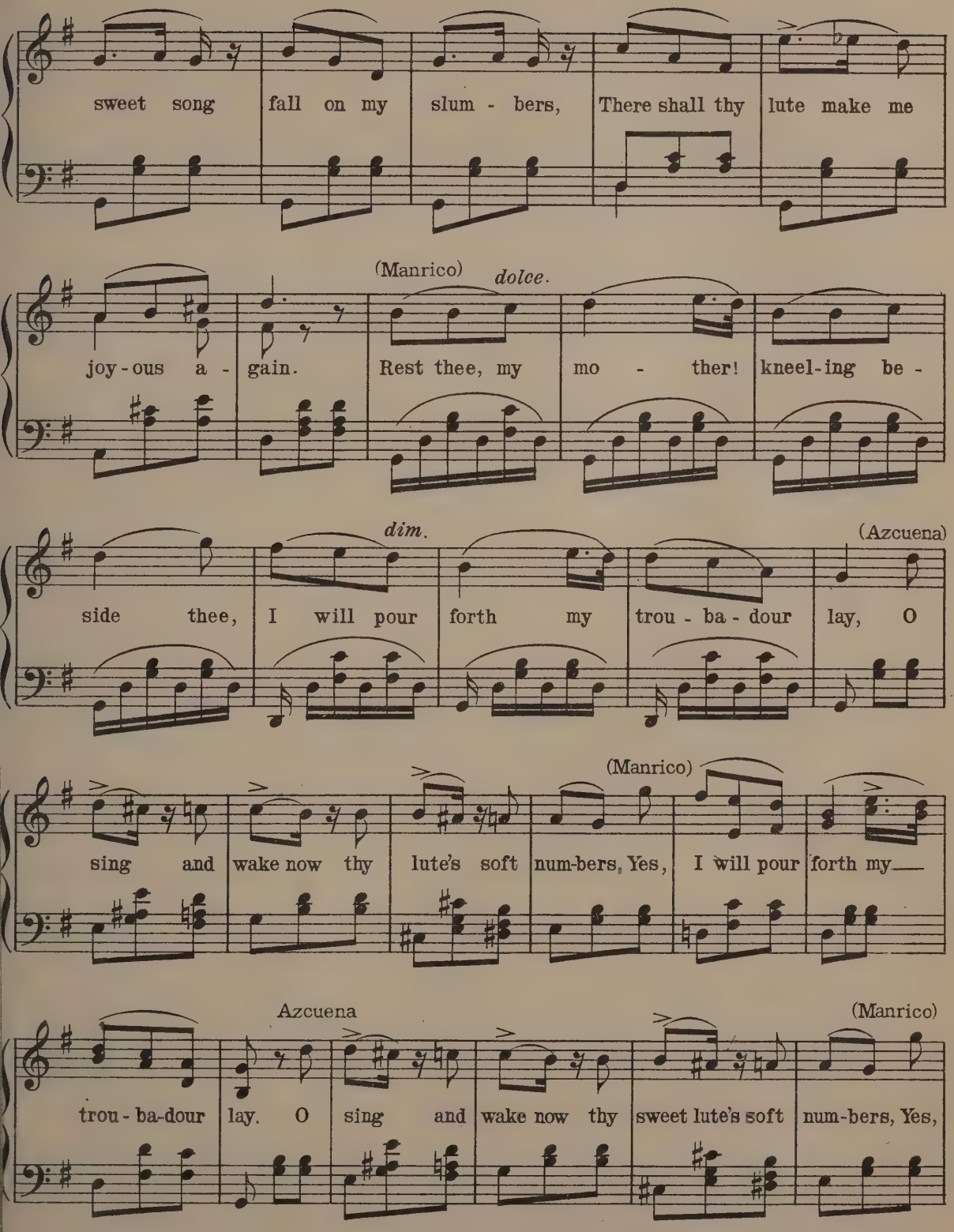
The scene then changes to the dungeon where Manrico and Azucena are confined. The gipsy is gradually dying and she sees many visions which culminate in the beautiful duet entitled

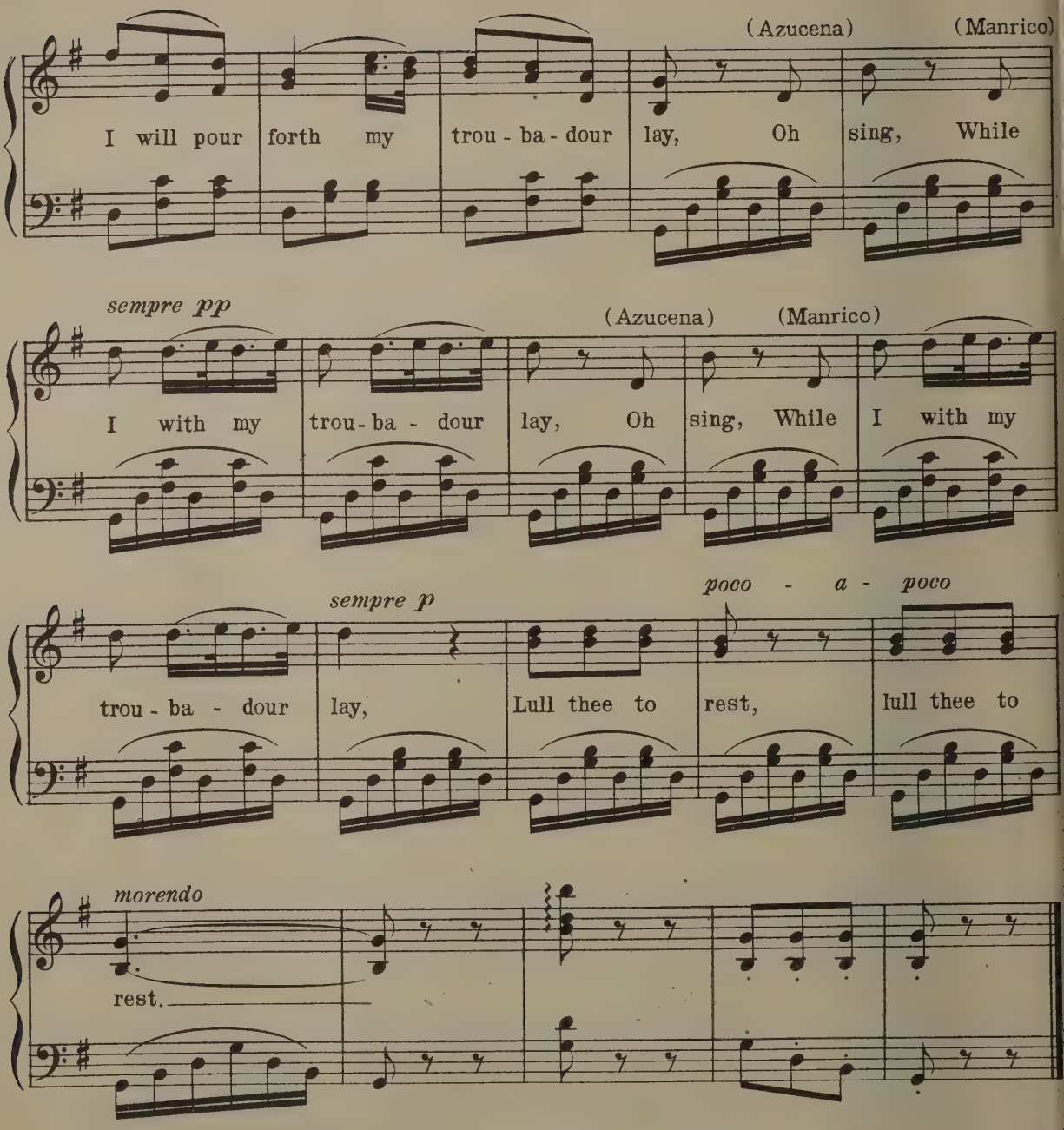
Home to our Mountains

Sung by Manrico and Azucena



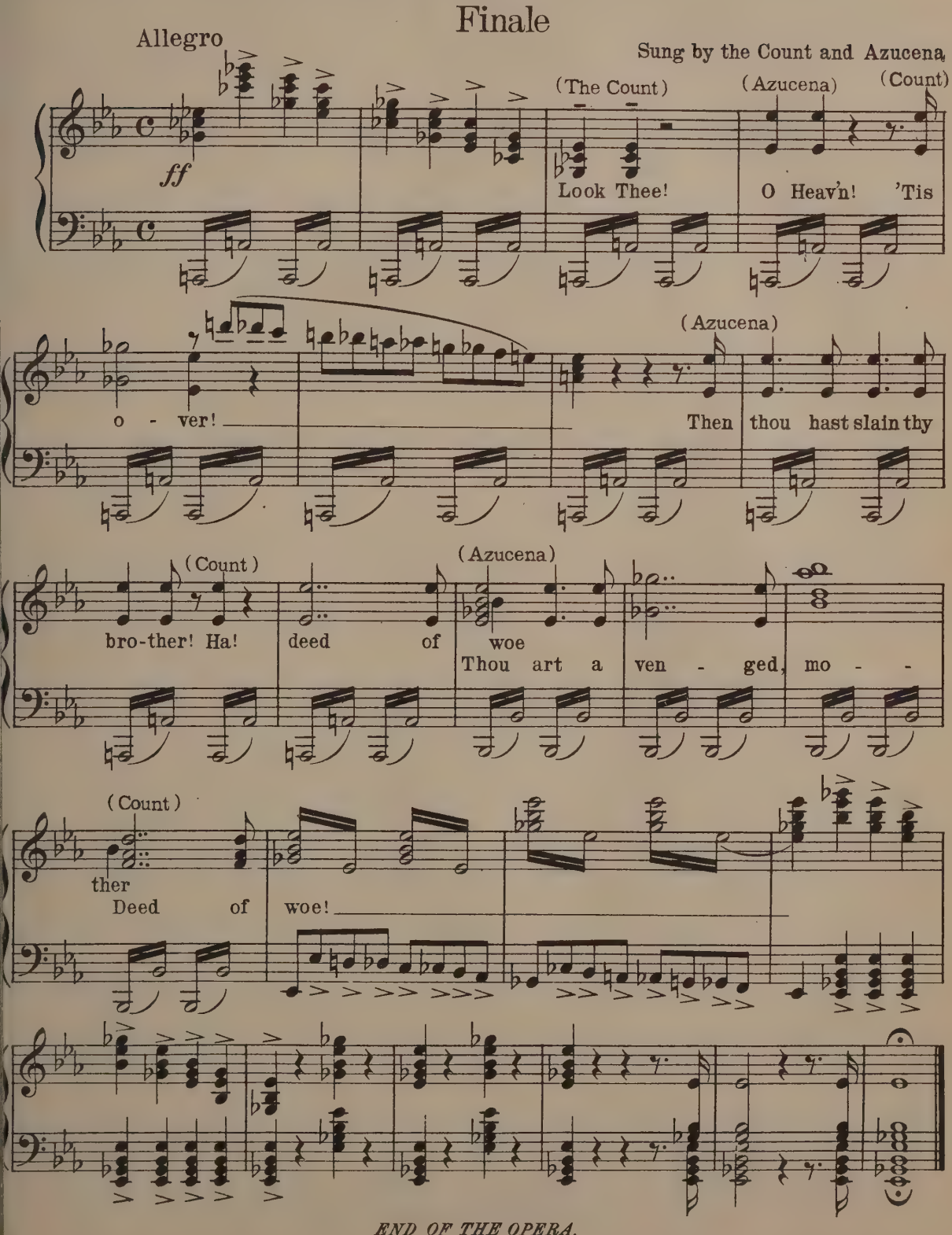

(Manrico)
pp
Rest thee, O mo - - ther! I will watch
cresc.
o'er thee, Sleep may re - store sweet
pp
peace to thy heart.
p (Azucena)
Home to our moun - tains let us re - turn, dear,
There in thy young days peace had its reign; Then shall thy


sweet song fall on my slum - bers, There shall thy lute make me
(Manrico) dolce.
joy - ous a - gain. Rest thee, my mo - ther! kneel - ing be -
dim.
(Azcuena)
side thee, I will pour forth my trou - ba - dour lay, O
(Manrico)
sing and wake now thy lute's soft num-bers, Yes, I will pour forth my
Azcuena
(Manrico)
trou - ba-dour lay. O sing and wake now thy sweet lute's soft num-bers, Yes,



In the meantime, Leonora, in order to escape being made the bride of the Count di Luna, even although assuring Manrico's life being spared, has taken poison from a ring on her finger. She is greeted with great joy by Manrico as she enters the dungeon, but he at first misunderstands when she tells him that she has secured his freedom at the expense of her own and bitterly upbraids her. Finally, as she falls dying from the poison, he realizes the great sacrifice that she has made. At this moment the Count enters and realizing that Leonora has deceived him, he orders Manrico executed at once. As the execution is taking place, Azucena wakens out of the lethargy into which she has fallen and asks for her son. The Count tells her that he has been delivered to his death and drags her to the window, bidding her look and see that all is over. The

climax is then worked out in the closing music of the opera:



END OF THE OPERA.

THE TALES OF HOFFMAN

Libretto by Jules Barbier — Music by Jacques Offenbach

ACT I

CHARACTERS

HOFFMAN, a young poet — A CHORUS OF
LUTHER, an innkeeper — YOUNG STUDENTS

The scene is laid in a German inn

The first act is really a prologue, showing Hoffman, a young poet, at Luther's tavern drinking and carousing with a group of boon companions. They ask him for a song and he starts to sing a very merry one, but in the middle of it, he wanders off into the praise of a beautiful woman. When they accuse him of being in love, he tells them that such pleasures are no more destined for him and agrees to relate the history of his three love affairs.

The first of these he relates in

ACT II

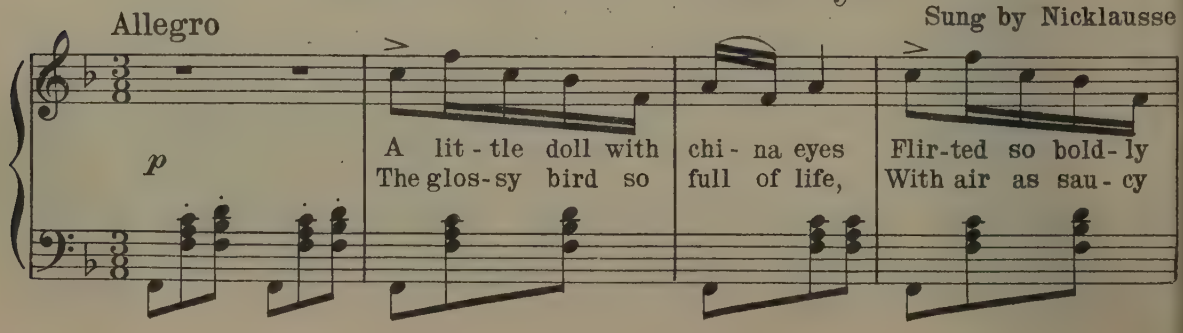
CHARACTERS

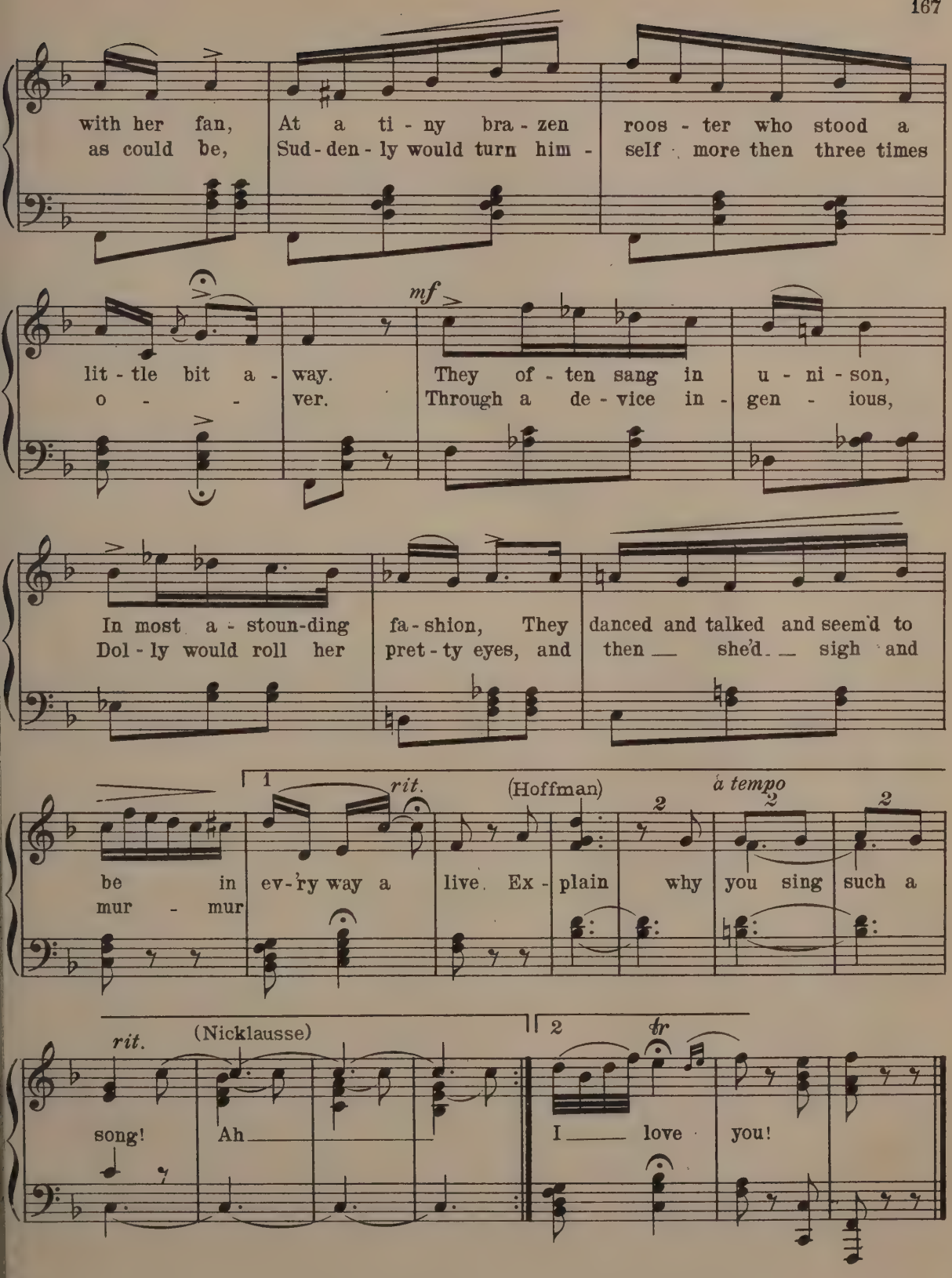
HOFFMAN, a young poet — SPALANZANI, a scientist
NICKLAUSSE, his friend — OLYMPIA, his daughter
DR. COPPELIUS

The scene is laid in Spalanzani's drawing-room

As the curtain goes up, Hoffman is seen expressing his devotion for the lovely Olympia, daughter of the scientist Spalanzani. He is joined by his friend Nicklausse, who asks if Olympia knows that he loves her. Upon his saying that she does not, he suggests that Hoffman serenade her and when Hoffman tells him that Monsieur Spalanzani doesn't like music, he sings a little ditty entitled

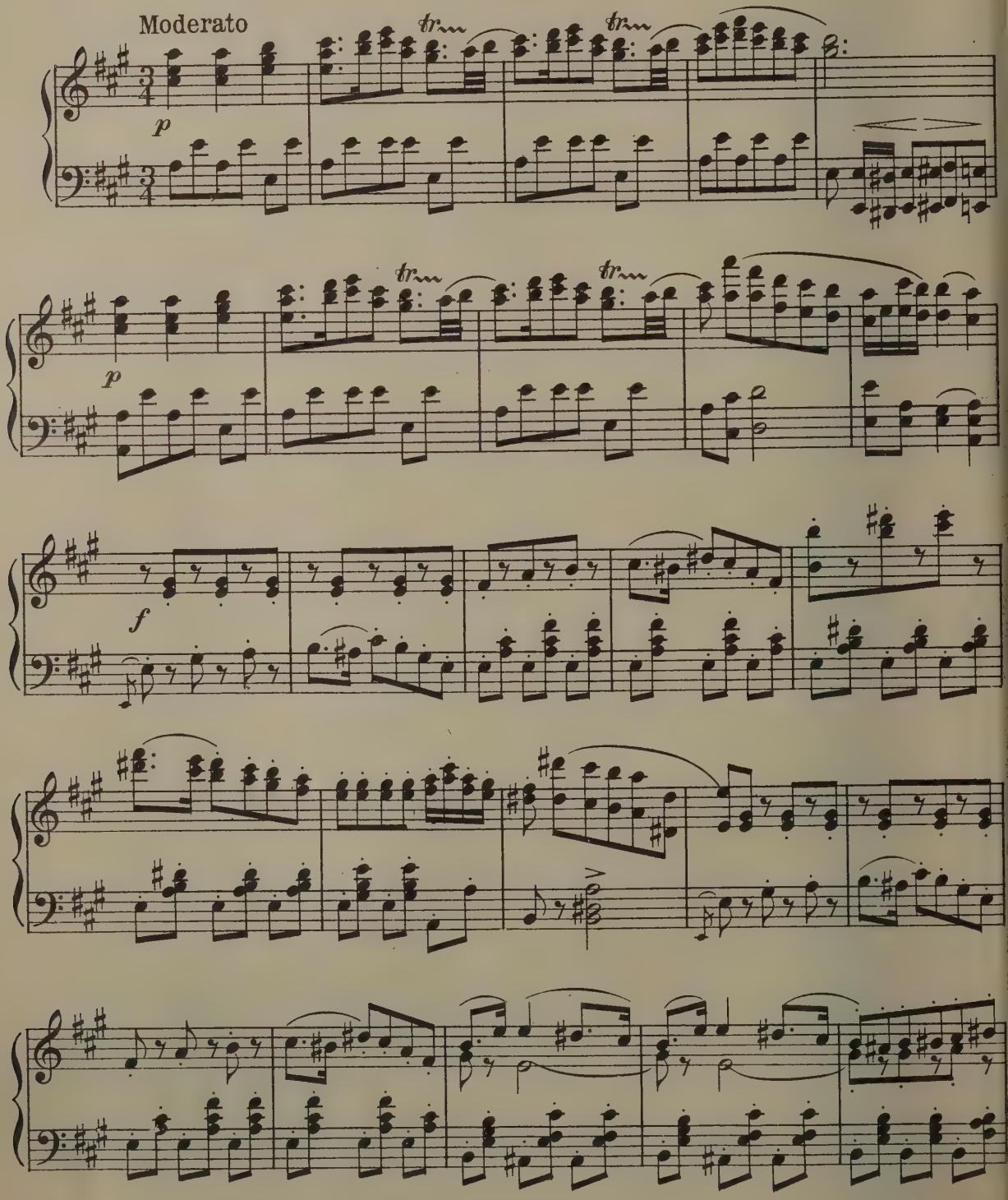
A Little Doll With China Eyes

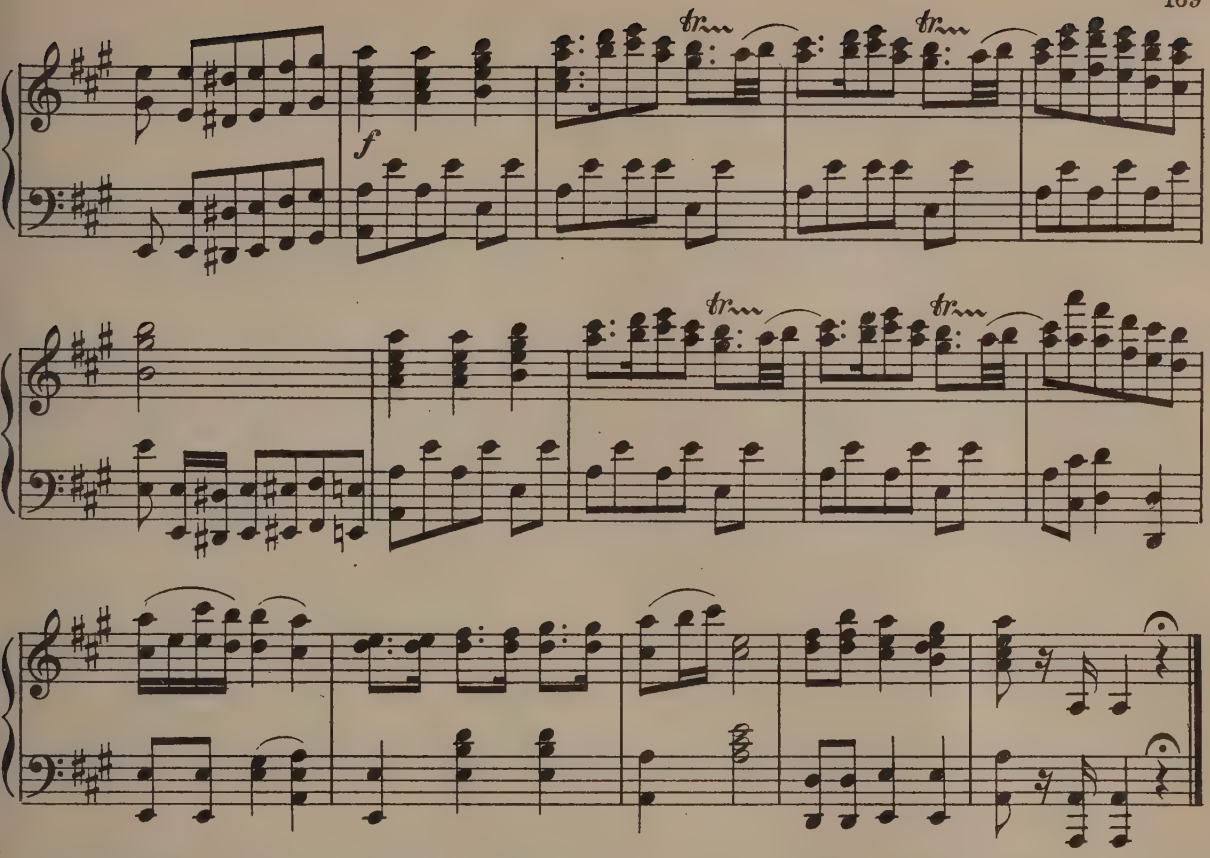



with her fan, as could be,
At a ti - ny bra - zen
roos - ter who stood a
lit - tle bit a - way. o - - - ver.
mf
They of - ten sang in u - ni - son, Through a de - vice in - gen - ious,
In most a - stoun-ding fa - shion, They
Dol - ly would roll her pret - ty eyes, and
danced and talked and seem'd to
then — she'd — sigh and
be in mur - mur
1
rit.
(Hoffman)
ev-'ry way a live. Ex - plain
2
why you sing such a
à tempo
song!
(Nicklausse)
Ah —
I — love you!
tr

In the meantime, Monsieur Spalanzani's friends and neighbors have gathered and as they walk about his richly furnished drawing-room, they sing and dance the charming

Minuet

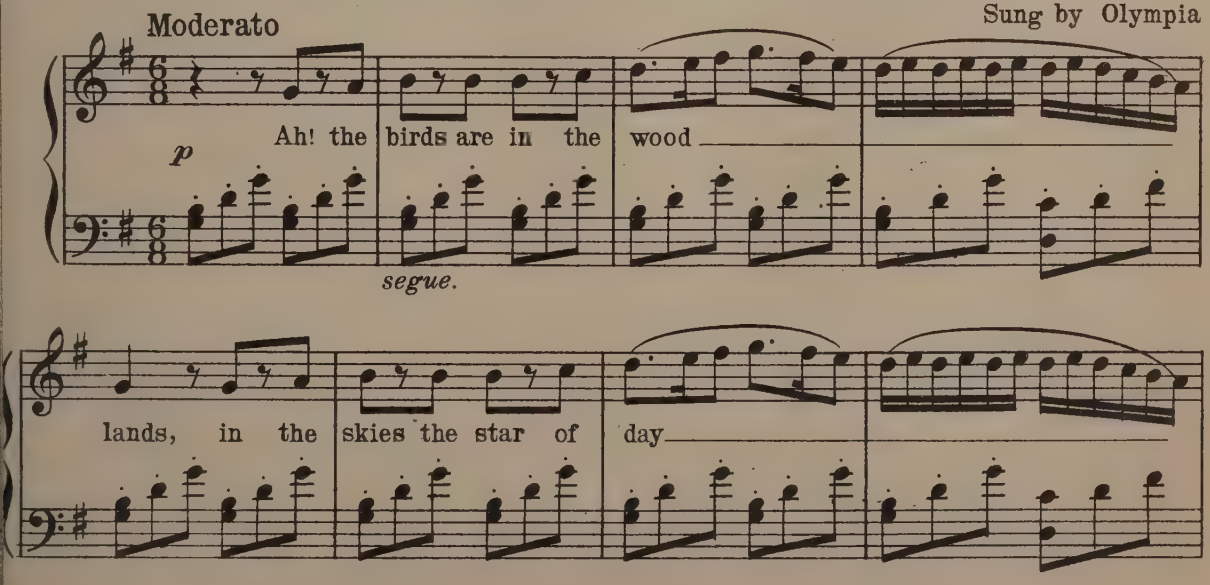


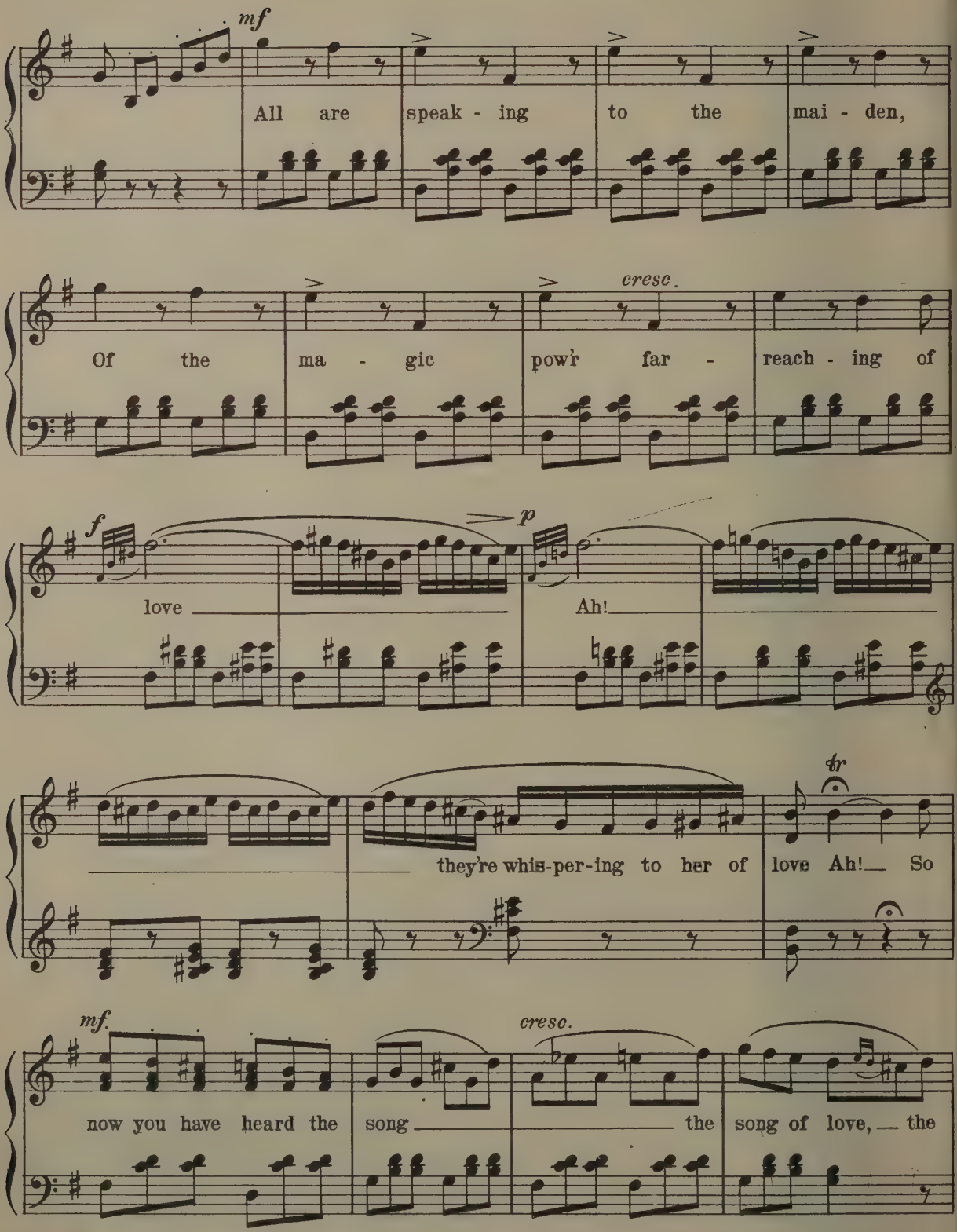


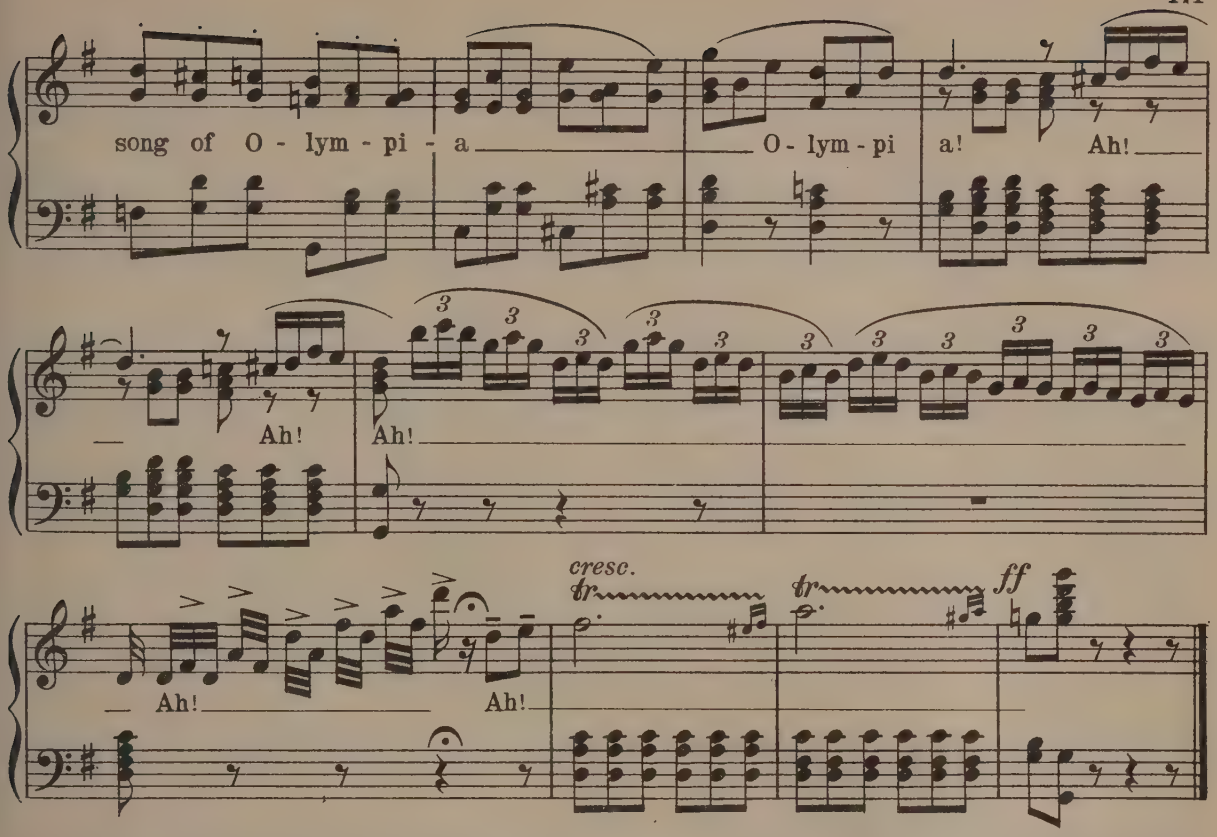
Spalanzani enters, bearing his daughter Olympia on his arm and the guests all admire her to the utmost degree, including the infatuated Hoffman. Finally at the request of the company, Olympia, accompanying herself upon the harp, sings the song

Ah! The Birds Are In The Wood

Sung by Olympia

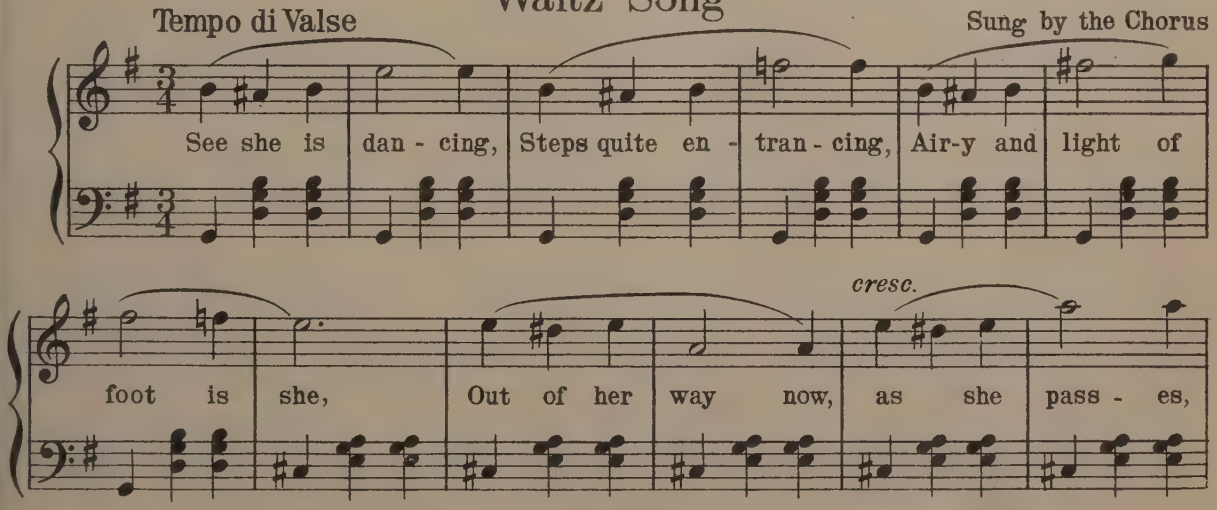


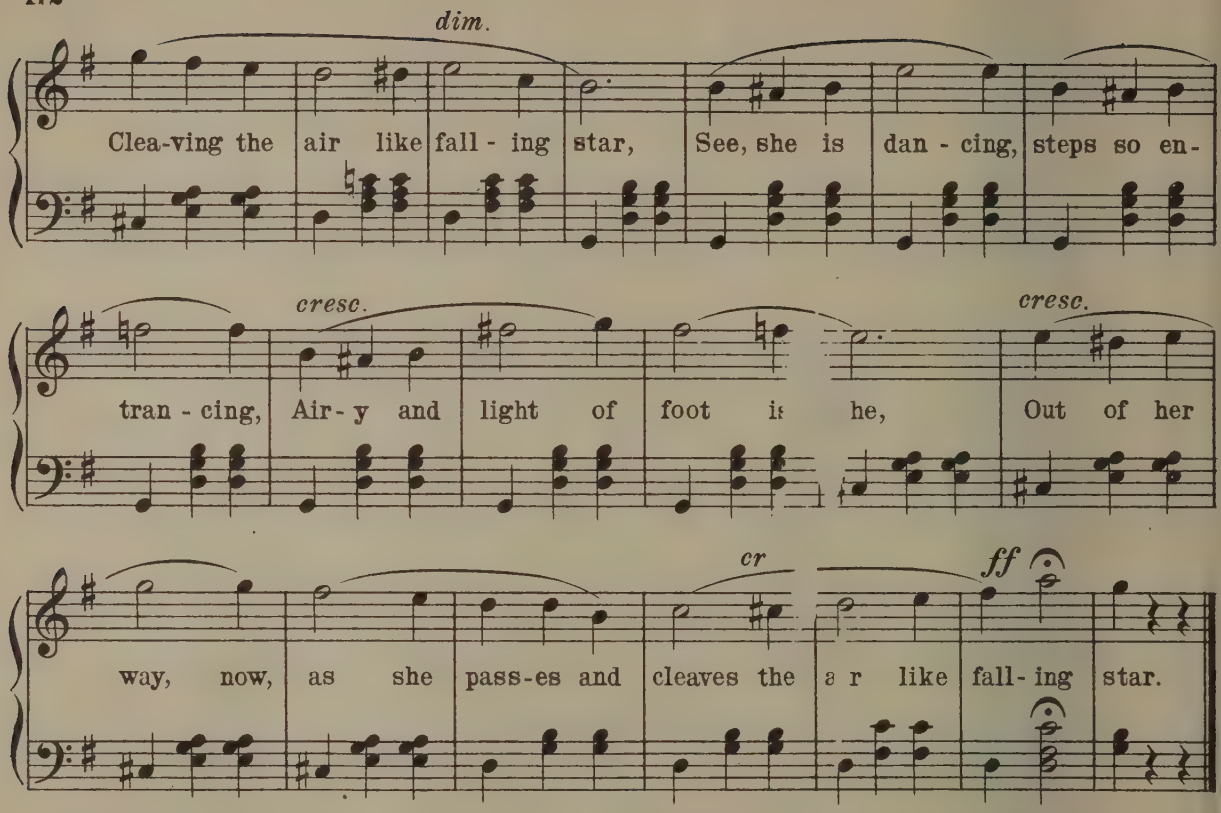

mf
All are speak - ing to the mai - den,
cresc.
Of the ma - gic pow'r far - reach - ing of
f
p
love
Ah!
they're whis-per-ing to her of love Ah! So
tr
mf
cresc.
now you have heard the song
the song of love, the



The assembled guests and Spalanzani then go out to enjoy themselves in the dining-room and Hoffman is left alone with Olympia. He asks her various questions with passionate ardor and she replies invariably with the word "Yes" whenever he happens to touch her upon the shoulder or arm, and when he presses her hand, she walks out of the room. When his friend Nicklausse appears, Hoffman tells him that he has won Olympia's love. Just at this moment a Dr. Coppelius enters, claiming that Spalanzani has swindled him, and as Nicklausse and Hoffman have gone out for the moment, he slips into Olympia's room. The guests return and as Hoffman and Olympia join in a waltz, the guests sing the charming

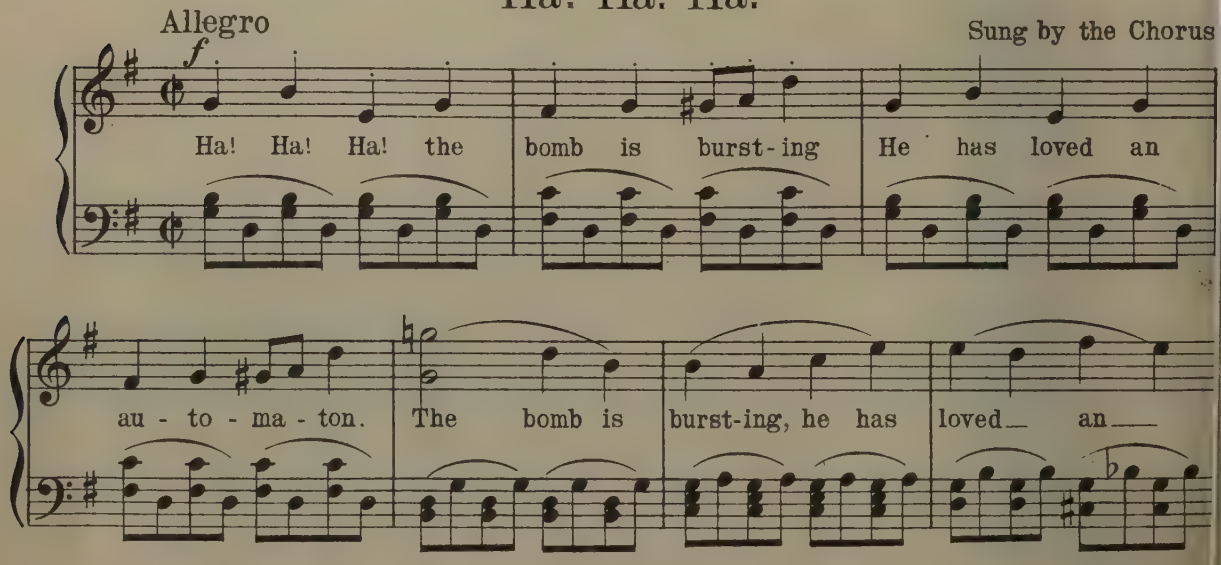
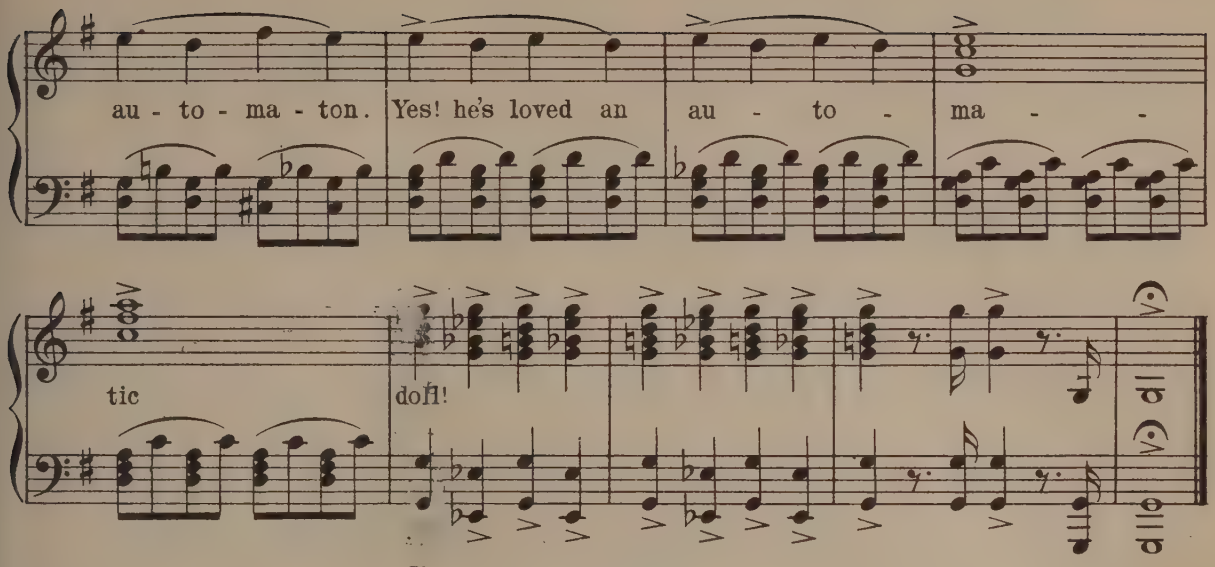
Waltz Song





Olympia waltzes so steadily that Hoffman is well-nigh exhaust , Spalanzani touches her on the shoulder, and she stops suddenly. Spalanzani's attendant leads Olymp into her room, from which there is heard after a few moments a sound of something breaking. The attendant rushes in terror-stricken and tells Spalanzani that Dr. Coppelius, in revenge for his wrongs has smashed Olympia, thus disclosing the fact that she was only an automatic doll. Hoffman is naturally very much disgusted at this disclosure and falls dejectedly into an arm-chair, as the guests mock him in the closing chorus

Ha! Ha! Ha!



ACT III

CHARACTERS

HOFFMAN, a young poet — GIULIETTA, A Venetian lady

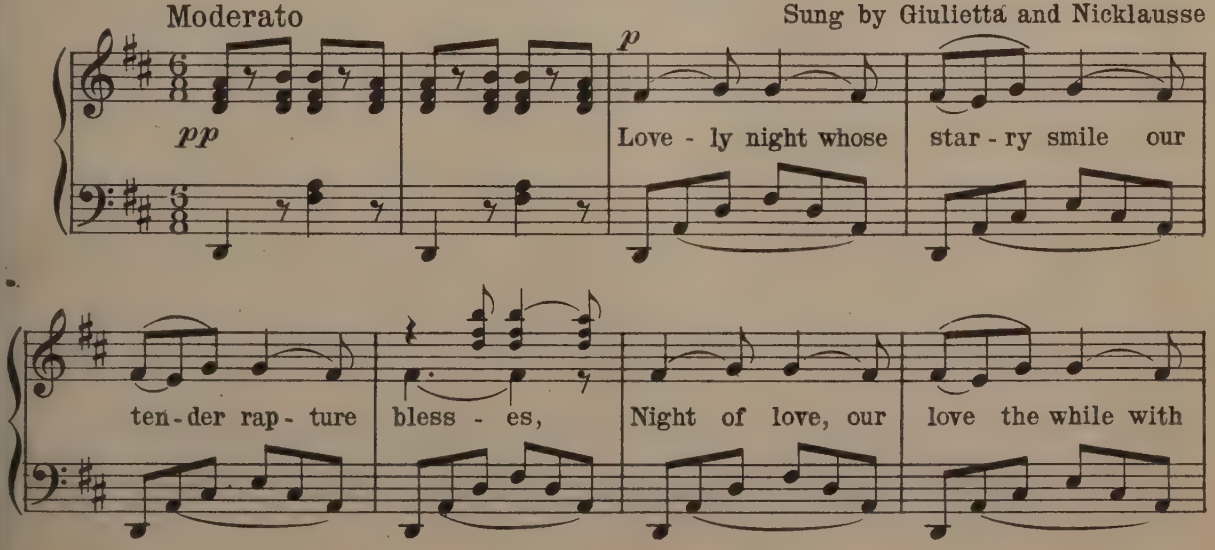
NICKLAUSSE, his friend — SCHLEMIL, Giulietta's lover

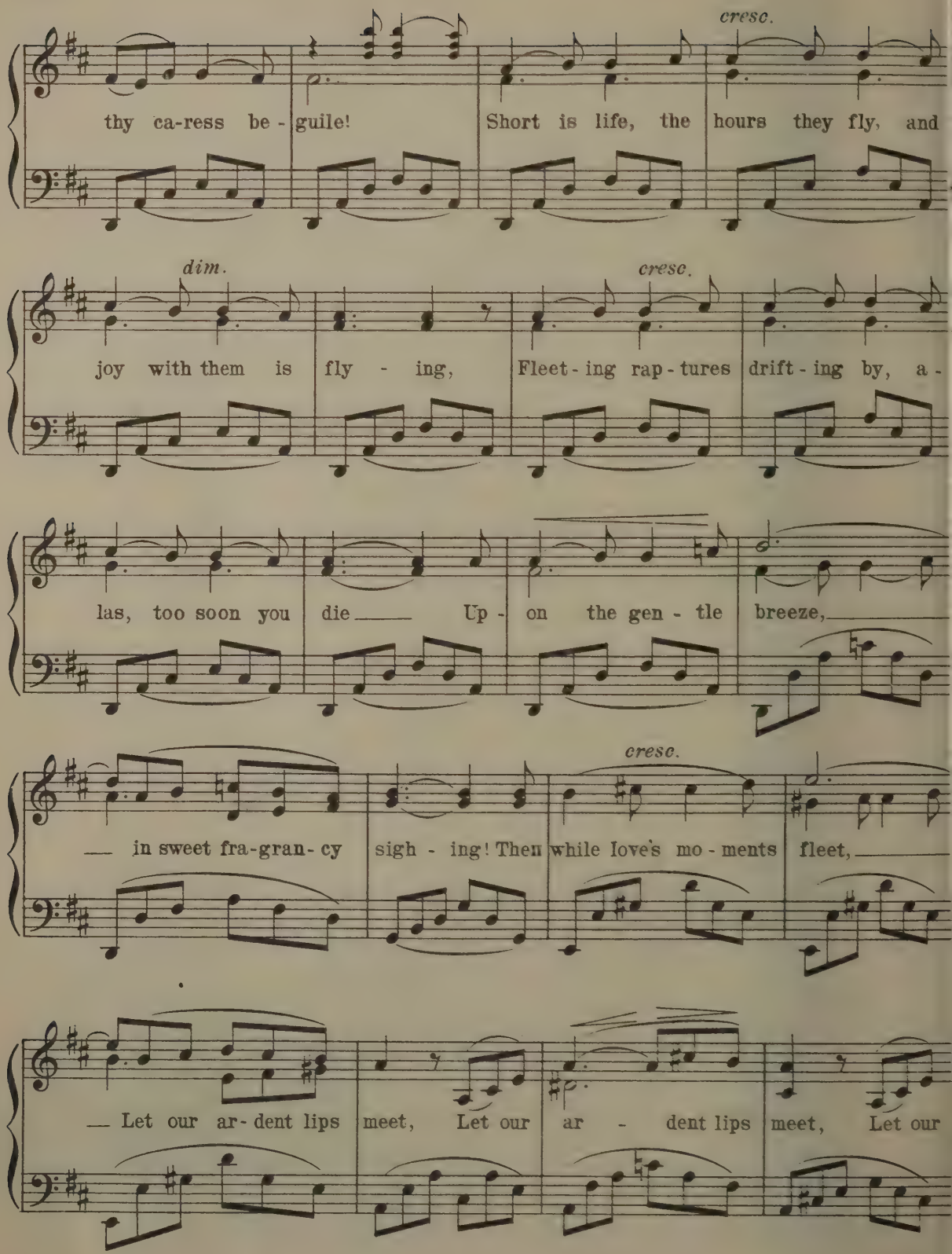
DAPERTUTTO, a Venetian

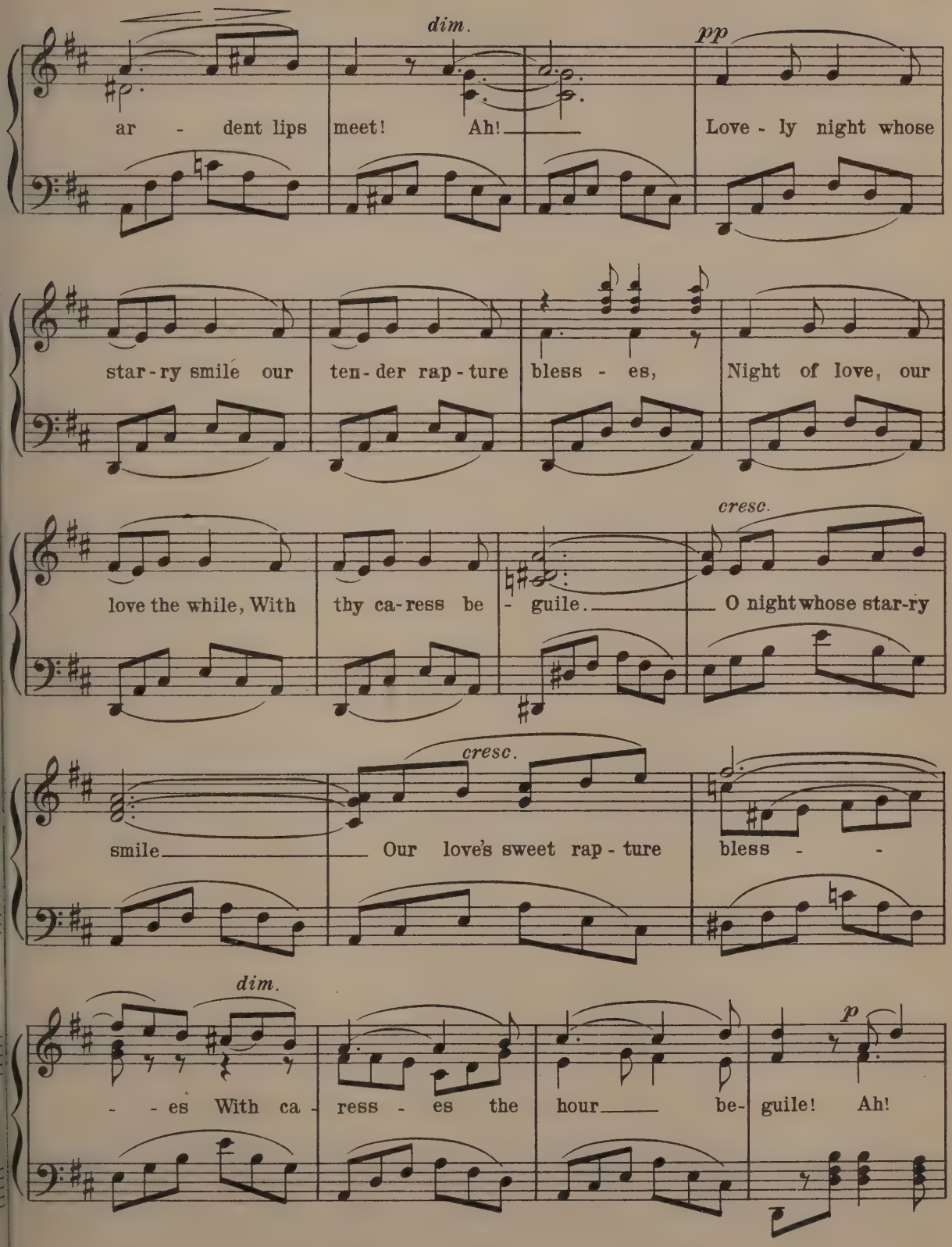
The scene is laid in a Venetian palace near the Grand Canal.

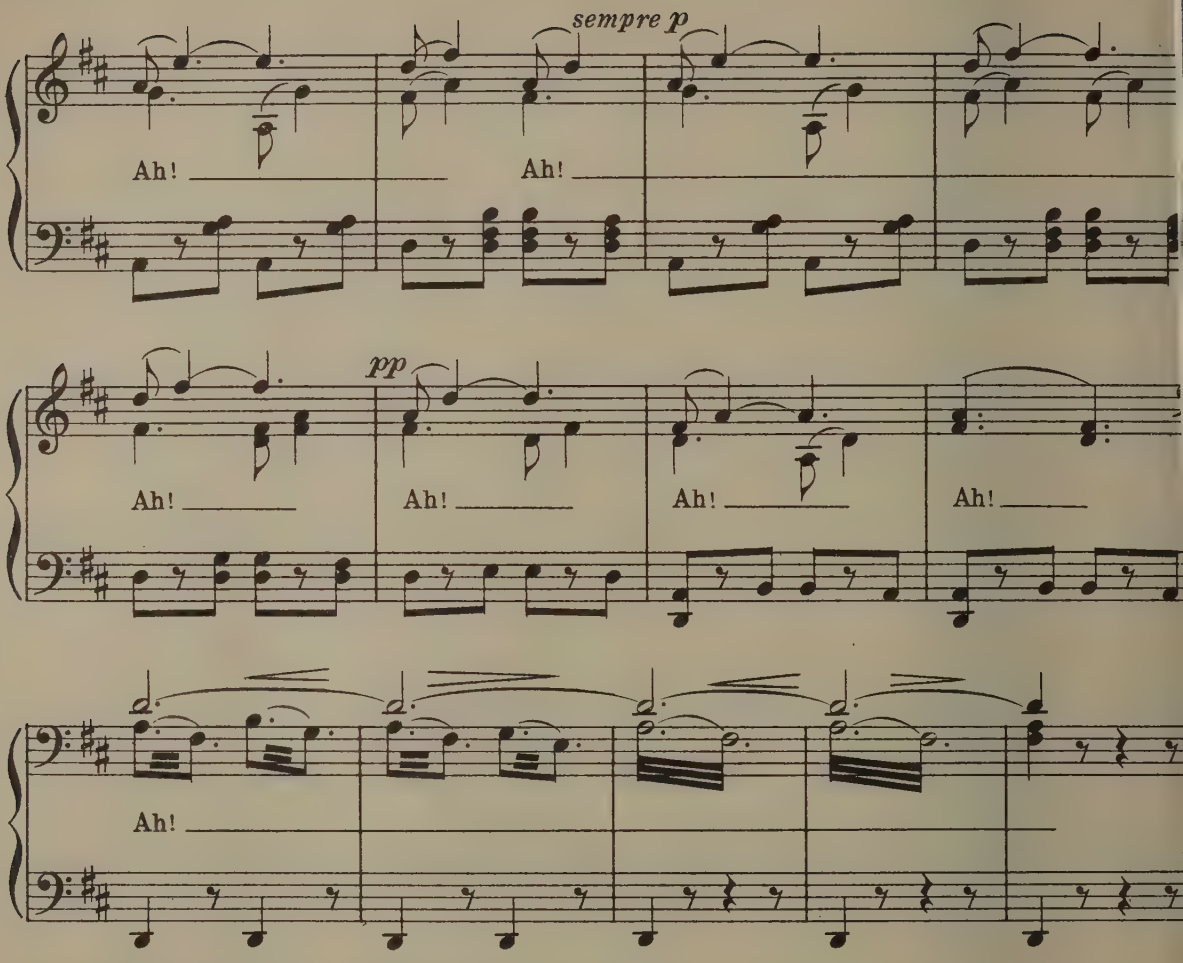
As the curtain goes up, the guests of Giulietta are reclining around the balcony on cushions, while she and Nicklausse are singing the beautiful barcarolle entitled

Lovely Night



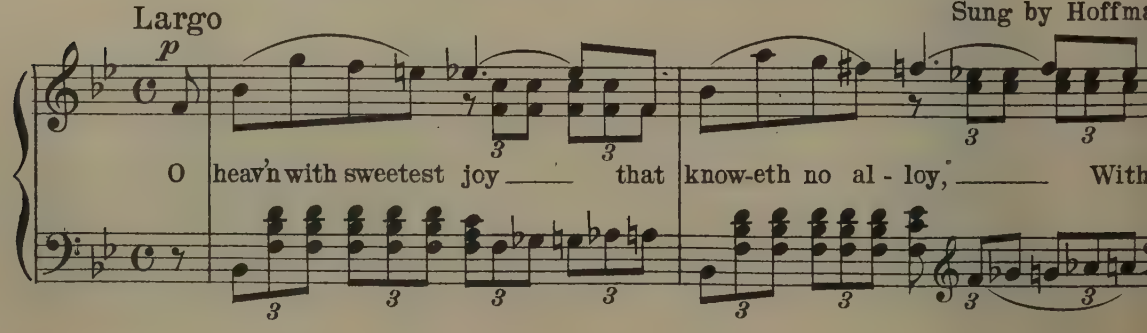

cresc.
thy ca-ress be - guile! Short is life, the hours they fly, and
dim.
cresc.
joy with them is fly - ing, Fleet - ing rap - tures drift - ing by, a -
las, too soon you die Up - on the gen - tle breeze,
cresc.
in sweet fra-gran-cy sigh - ing! Then while love's mo - ments fleet,
Let our ar - dent lips meet, Let our ar - dent lips meet, Let our

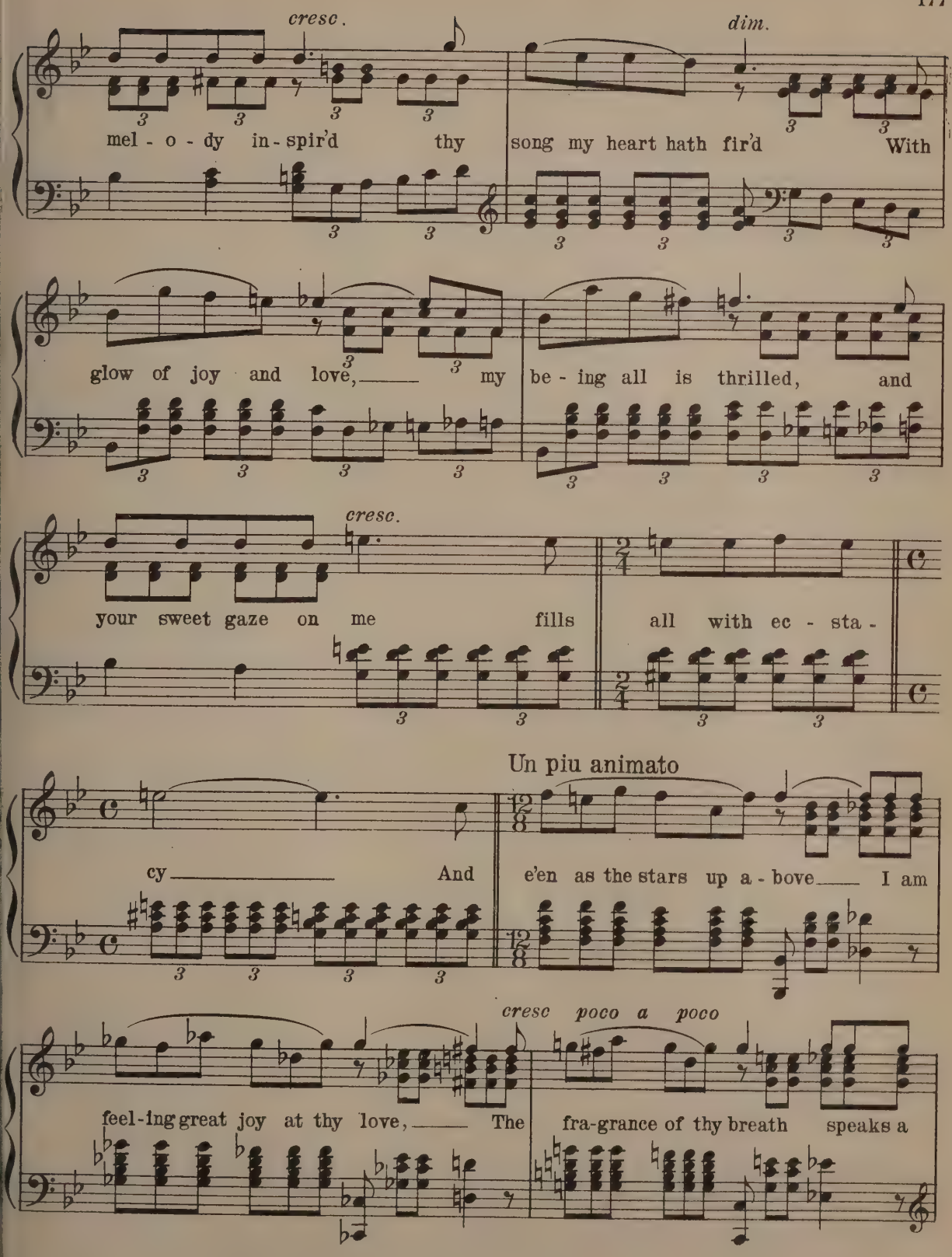

dim.
pp
ar - dent lips meet! Ah!
Love - ly night whose
star - ry smile our ten - der rap - ture bless - es,
Night of love, our
cresc.
love the while, With thy ca - ress be - guile.
O night whose star - ry
cresc.
smile
Our love's sweet rap - ture bless - -
dim.
p
- - es With ca - ress - es the hour
be - guile! Ah!

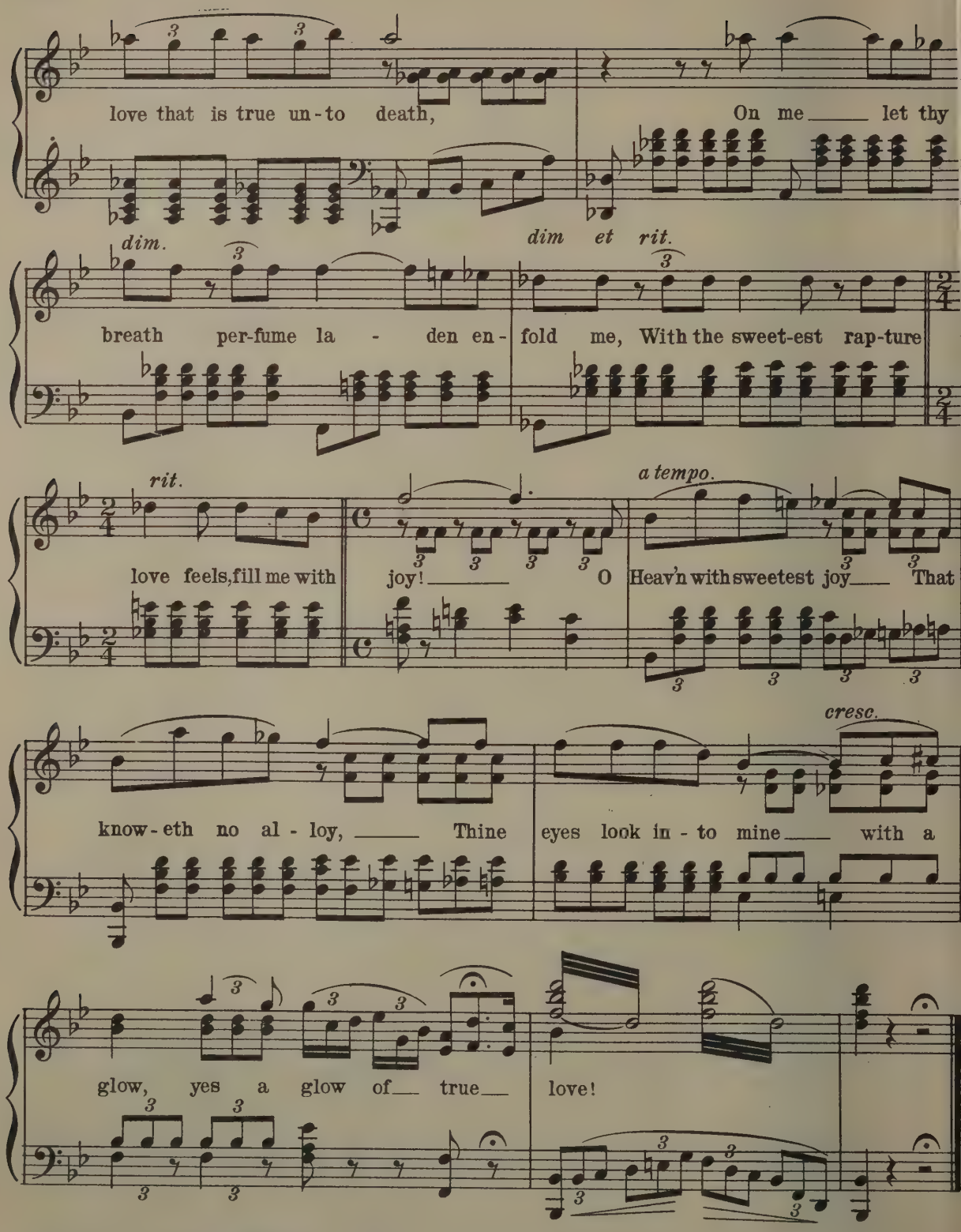


Schlemil, who is the accepted lover of Giulietta, then enters and becomes extremely jealous when discovers that Hoffman is now her favorite. Meanwhile, Dapertutto, who is in possession of a mag diamond ring, with which he can induce anyone to do his will, commands Giulietta to bring Hoffman her feet just as she has cajoled Schlemil. Giulietta thereupon proceeds to let Hoffman know that she lov him, whereupon he is intoxicated with joy and sings the beautiful aria

O Heav'n With Sweetest Joy




cresc.
dim.
mel - o - dy in - spir'd thy song my heart hath fir'd With
glow of joy and love, my be - ing all is thrilled, and
cresc.
your sweet gaze on me fills all with ec - sta -
Un piu animato
cy And e'en as the stars up a - bove I am
cresc poco a poco
feel-ing great joy at thy love, The fra-grance of thy breath speaks a



Giulietta, seeing that Hoffman is madly in love with her, then tells him that she wishes him to pick a quarrel with Schlemil. Hoffman, only too anxious to please her, immediately challenges Schlemil and wounds

him mortally in the duel which ensues, but when he goes to seek Giulietta and claim his reward, he sees her being borne away in a gondola by another man, both laughing at his predicament. Fortunately his friend Nicklausse is near by and he drags Hoffman away before the arrival of the officers of the law.

ACT IV

CHARACTERS

HOFFMAN, a young poet	CRESPEL, her father
NICKLAUSSE, his friend	DR. MIRACLE, a magician
ANTONIA, Hoffman's betrothed	THE VOICE, a spirit

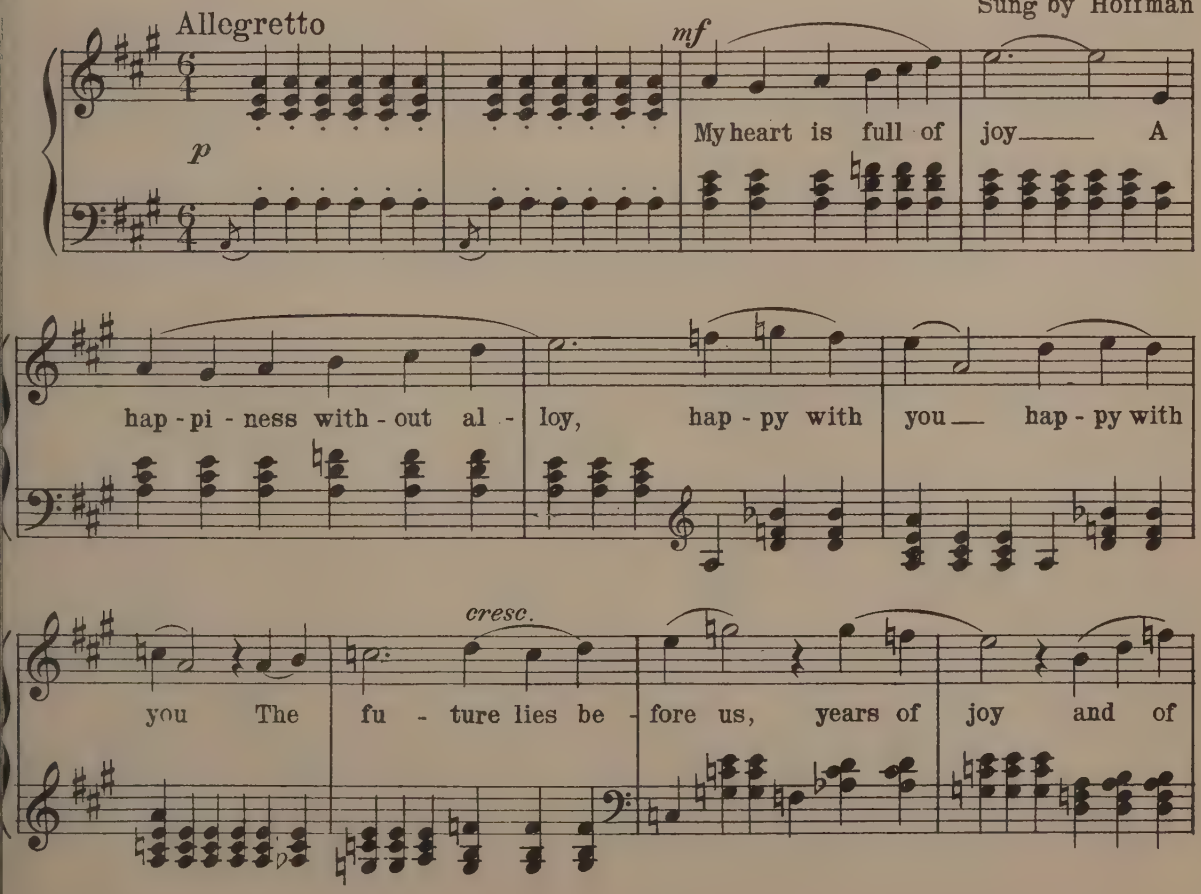
The scene is laid in Munich

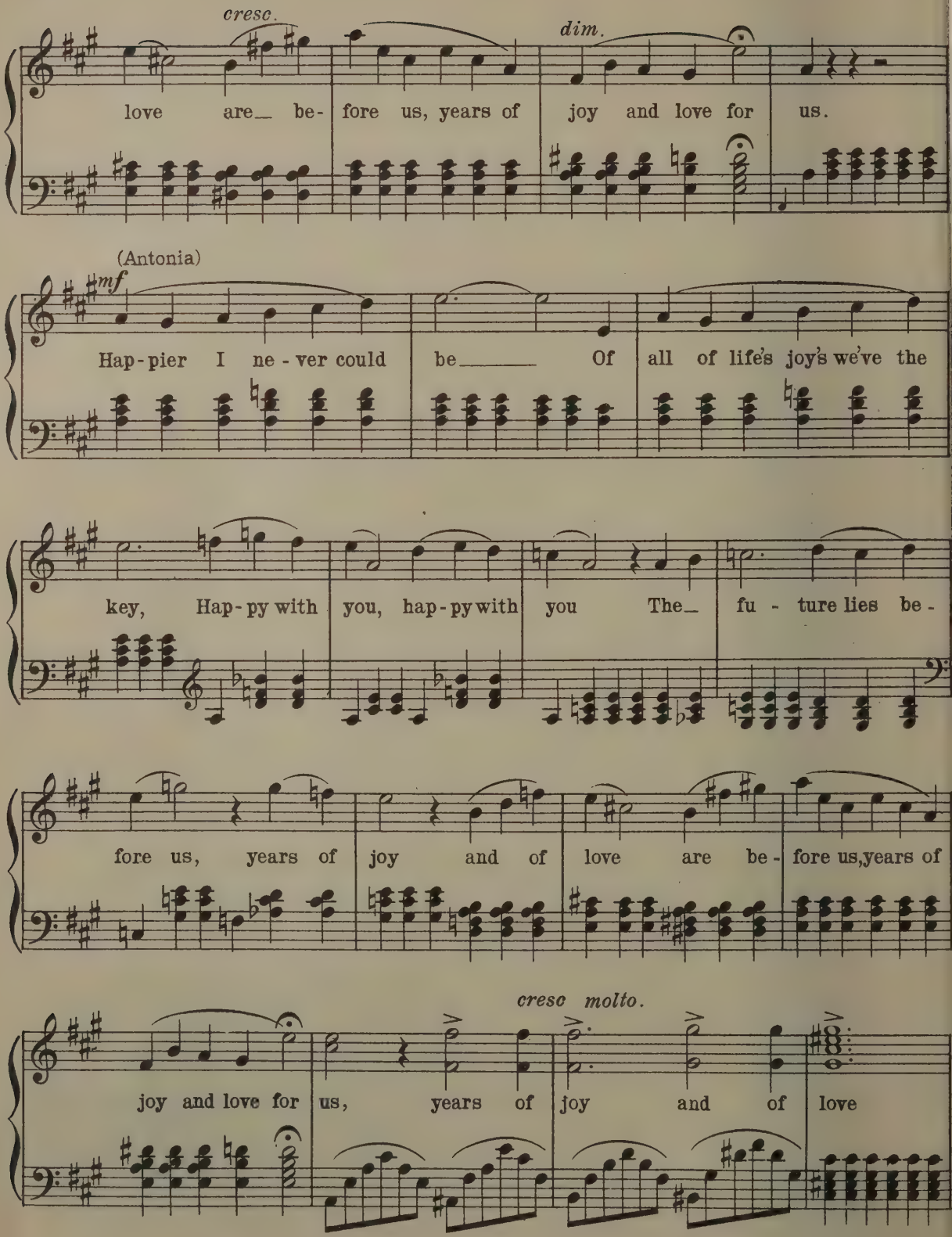
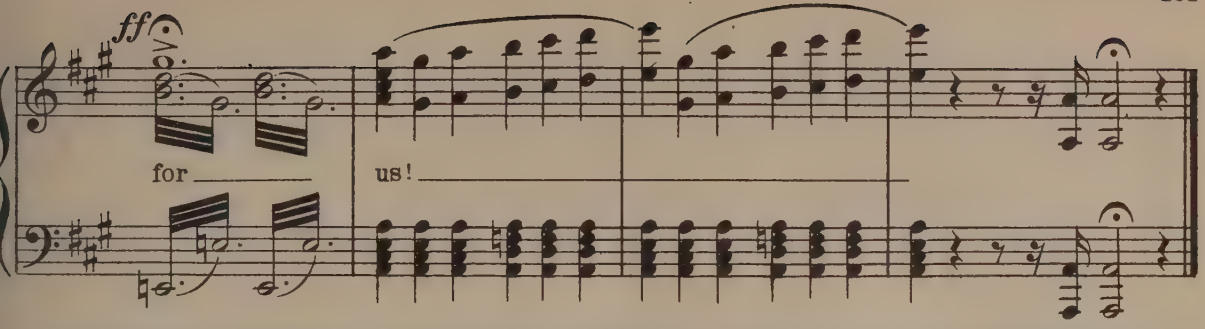
As the curtain goes up Antonia, is seen seated at the piano singing a beautiful love song. Her father enters, and knowing that Antonia's mother died of consumption, pleads with her to give up singing entirely, as he is fearful that it will effect her lungs and that she will share her mother's fate.

Hoffman then enters with his friend Nicklausse, but when Antonia comes in and the lovers indulge in a delighted greeting, Nicklausse sees that he is one too many and goes away, whereupon Hoffman sings the beautiful song

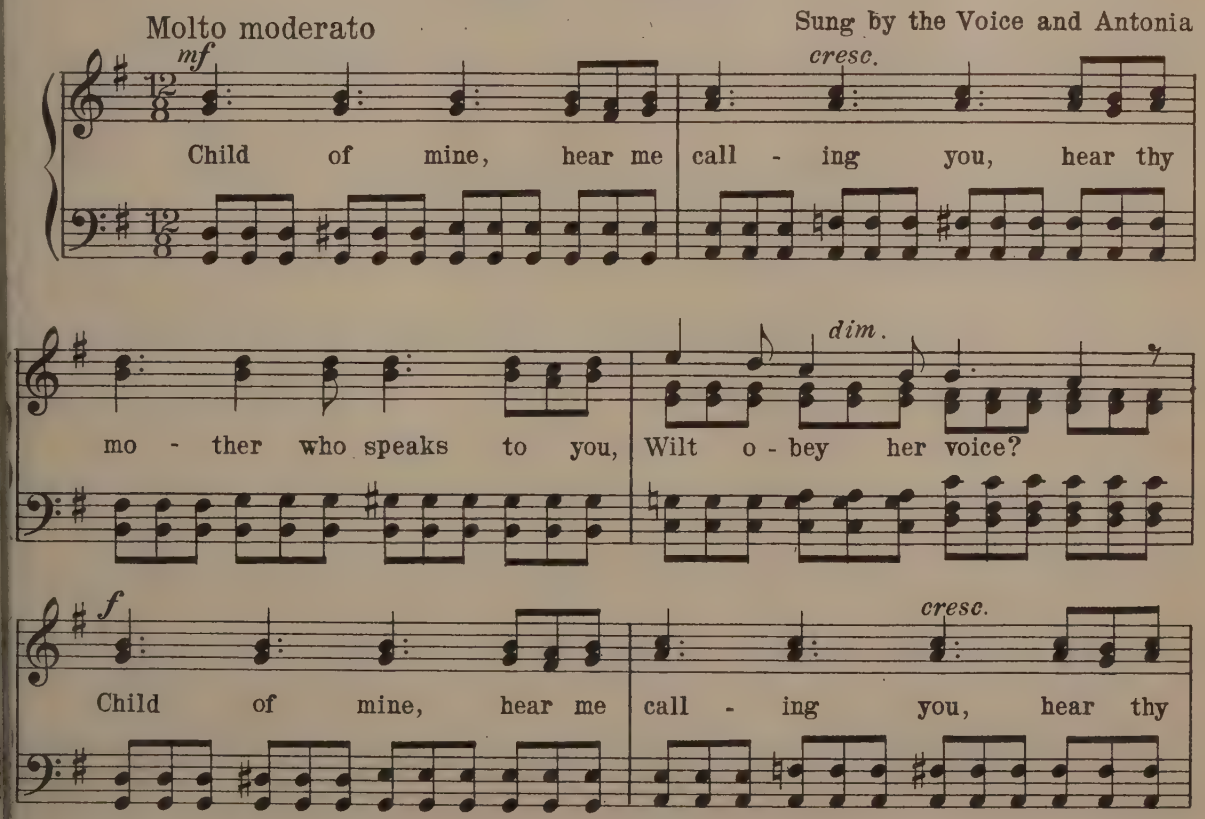
My Heart Is Full Of Joy

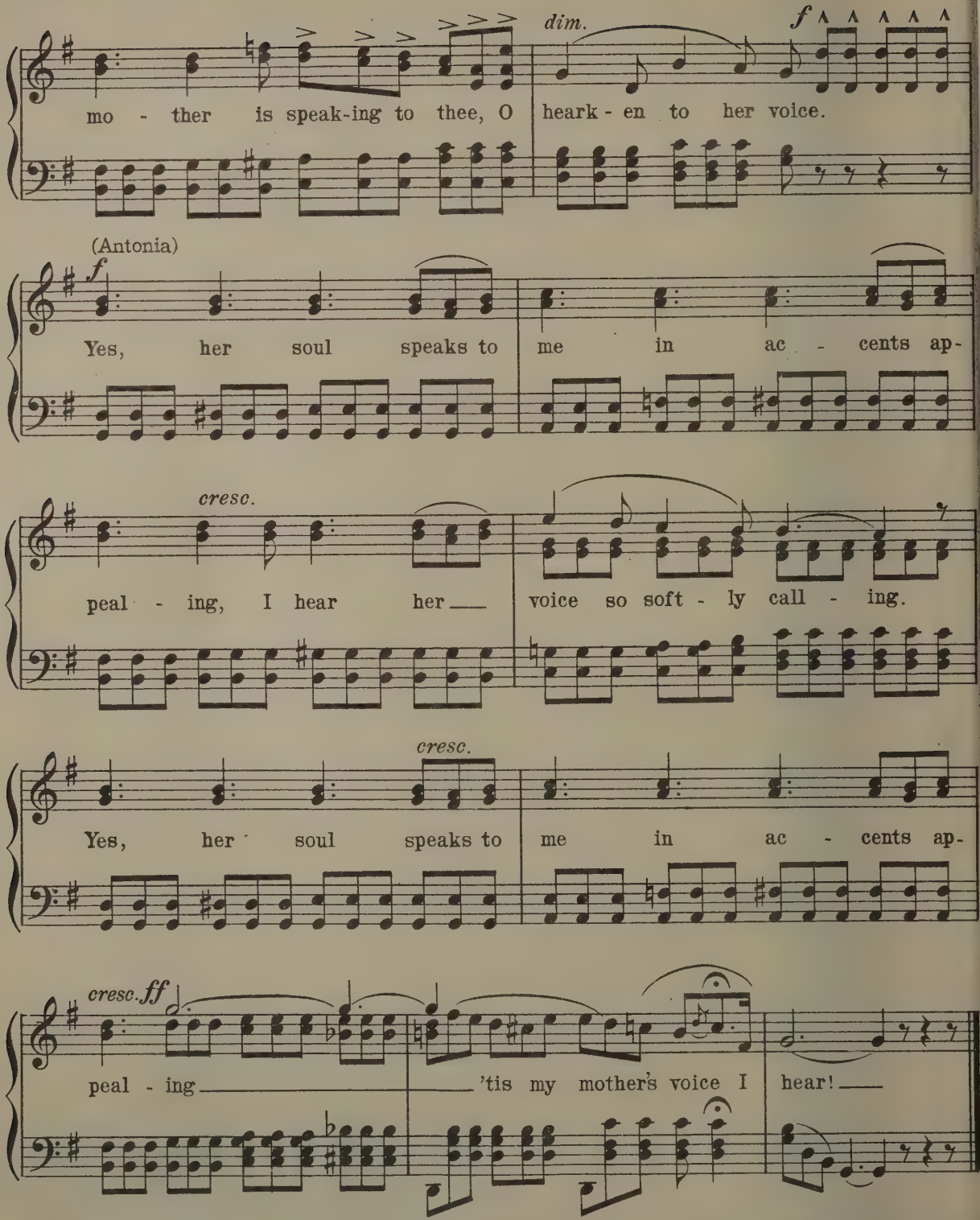
Sung by Hoffman




cresc.
dim.
love are_ be- fore us, years of joy and love for us.
(Antonia)
mf
Hap-pier I ne-ver could be_____ Of all of life's joy's we've the
key, Hap-py with you, hap-py with you The_ fu - ture lies be -
fore us, years of joy and of love are be- fore us, years of
cresc molto.
joy and love for us, years of joy and of love

Antonia then tells Hoffman that her father has forbidden her to sing, but she does not explain to him why he has laid this prohibition upon her, so when she goes out, Hoffman hides himself in the hope of solving the mystery. Crespel then enters with Dr. Miracle, who is an evil magician, and in spite of her father's violent objections and abuses, he insists on determining the state of Antonia's health by throwing her into a hypnotic state and, planning to be the means of ending her life as quickly as possible he urges her to sing, whereupon Crespel puts him out of the house. Hoffman then appears and joins his pleas with those of her father that she will not sing any more on account of her health, and she finally agrees to do as he desires. When he goes away, Dr. Miracle again appears and tells Antonia that Hoffman is unfaithful to her and that he does not deserve her confidence in agreeing not to sing any more. When Antonia resists his importunities, he calls up by magic the spirit of her mother, causing at the same time the mother's portrait which hangs upon the wall, to be illuminated by a supernatural light. The Voice calls to Antonia and begs her to sing in the following song

Child Of Mine





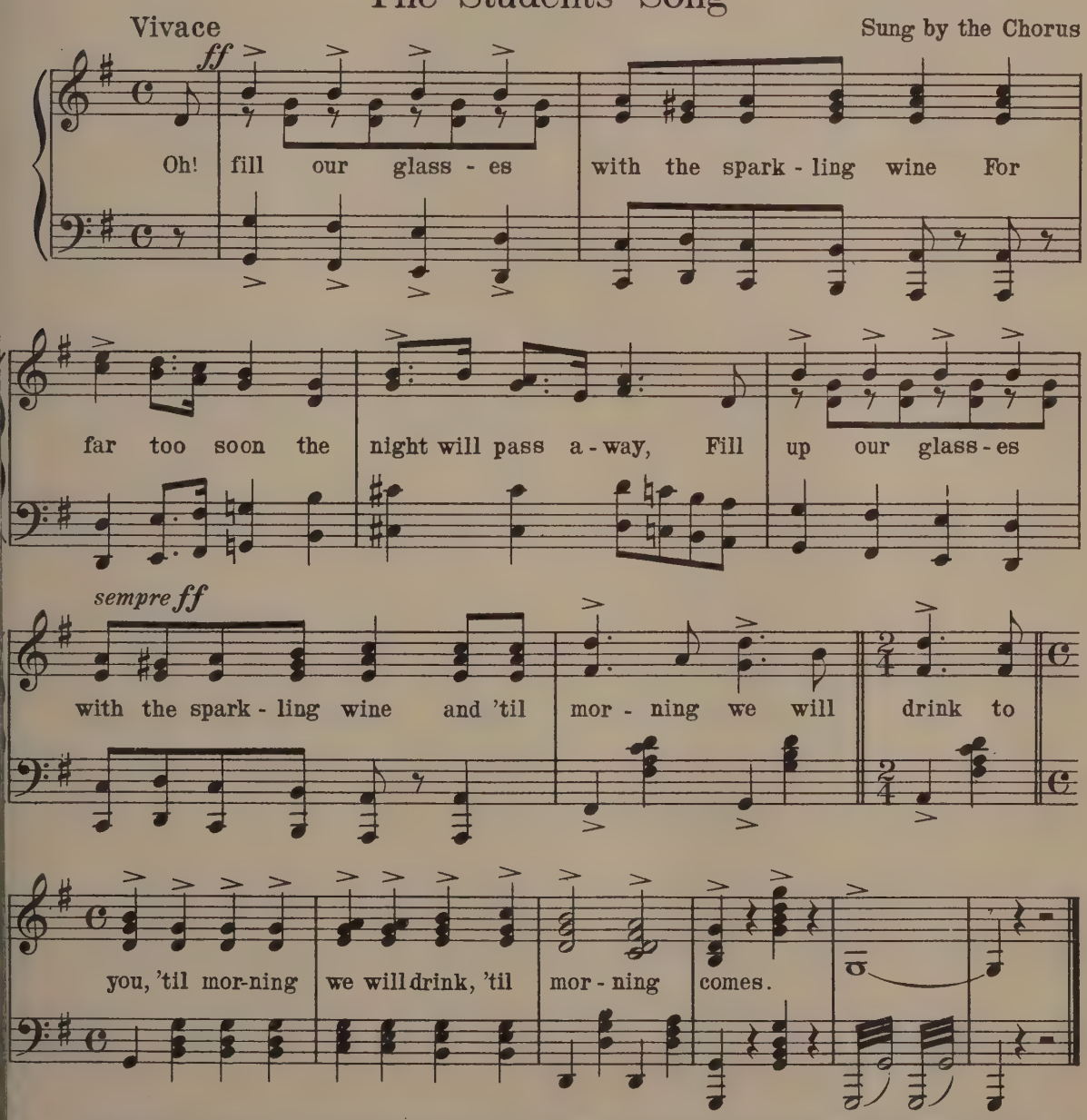
Antonia is so affected by apparently hearing her mother's voice, that she joins in the song, and, urged on by the cruel Dr. Miracle, she exercises her full strength, which results in her vitality giving out and she

dies, to the infinite sorrow of her father and the despairing grief of Hoffman.

ACT V (Epilogue)

The scene and characters are the same as in the first act, Hoffman tells his student friends that he has told them the history of his three loves, whereupon they make light of it and sing once again

The Students' Song



After this song, the students go away and Hoffman is left alone. The Muse of Poetry appears to Hoffman and tells him that it is she who has calmed his sorrow and washed away his tears; that he should forget his earthly loves and be faithful unto her. Hoffman is greatly moved by her appeal and decides to devote himself to his Muse, and as the curtain descends, he falls into a chair with his face buried in his arms on the table.

END OF THE OPERA

TANNHÄUSER

Libretto and Music by Richard Wagner

CHARACTERS

HERMAN, Landgrave of Thuringia
TANNHÄUSER, a knight
WOLFRAM, his friend
BITEROLF, another knight
ELIZABETH, the Landgrave's niece
VENUS, the goddess of love

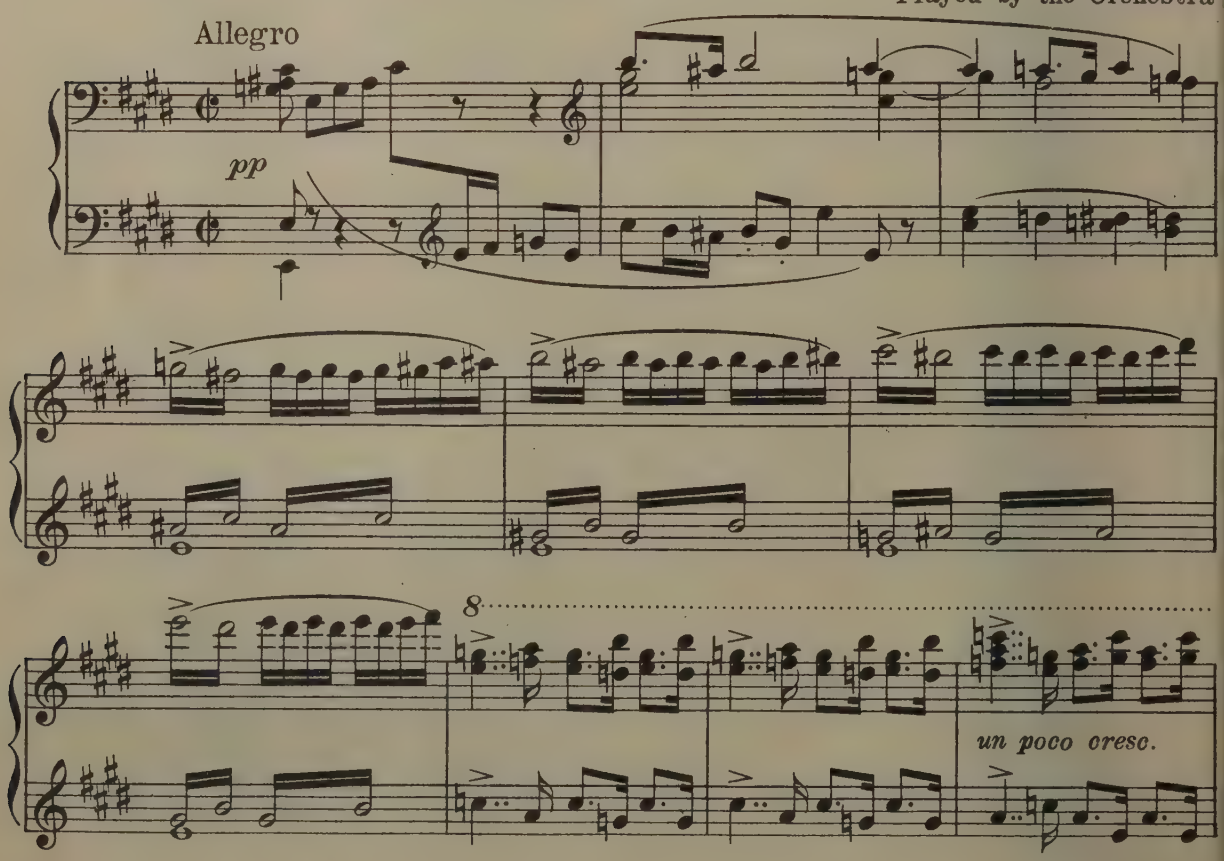
The scene is laid in Thuringia, Germany, about the year 1300.

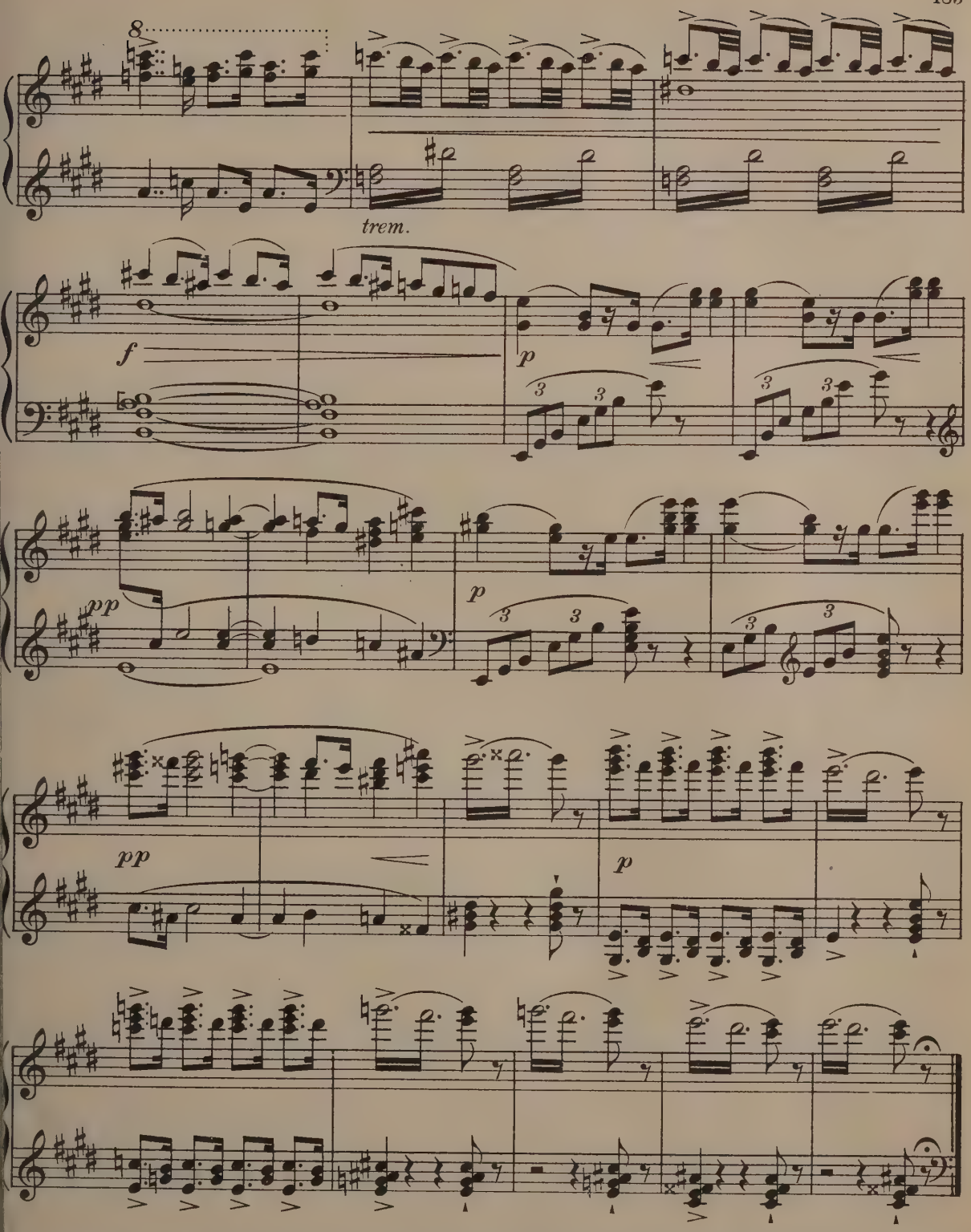
ACT I

The first act takes place in the Horselberg, the dominion of Venus, where she has been holding the knight Tannhäuser in her power for over a year. The scene is one of the utmost gaiety, as the attendant nymphs of Venus are dancing to the alluring stains of the

Bacchanale

Played by the Orchestra



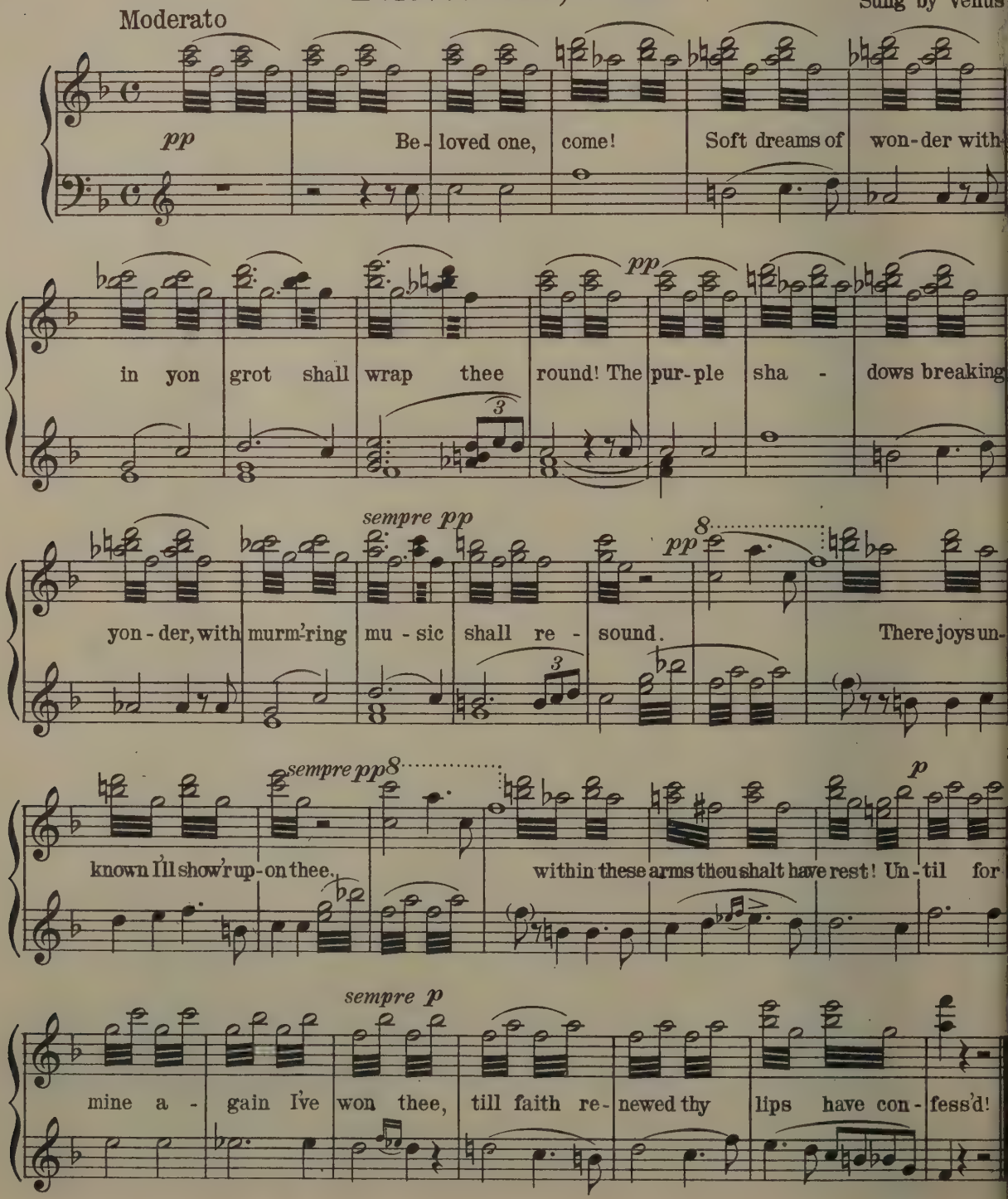


Tannhäuser starts up abruptly from a heavy sleep in which he has dreamed of his old home, and he is consumed by a desire to give up the unclouded pleasures of his present existence for the struggle and glory

of the human world. Struck by his distraction, Venus inquires the cause of it and he pleads with her to release him and let him go back among his fellow men, whereupon Venus, desirous of retaining so gallant and handsome a knight under her sway, sings the intoxicating aria

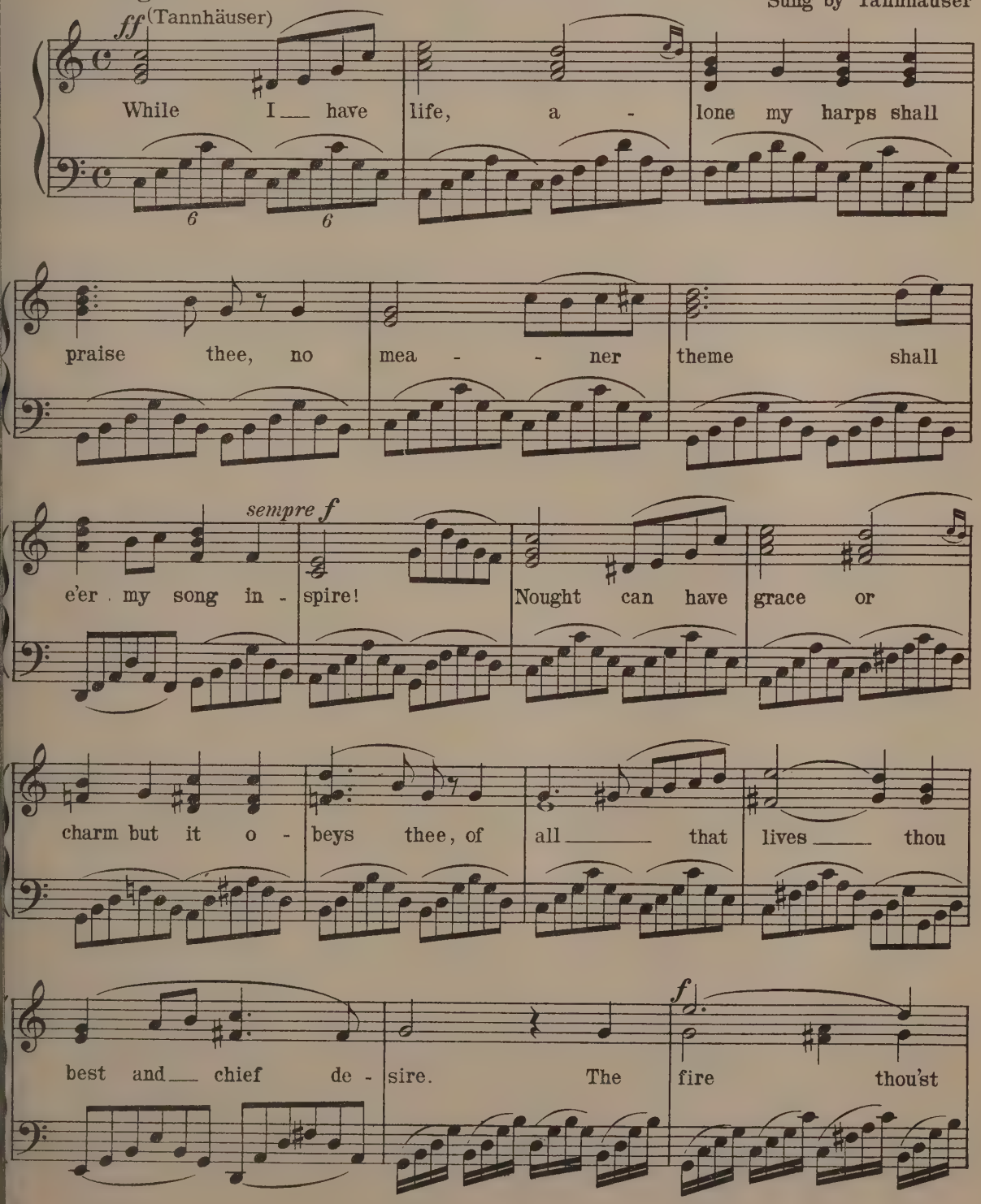
Beloved One, Come!

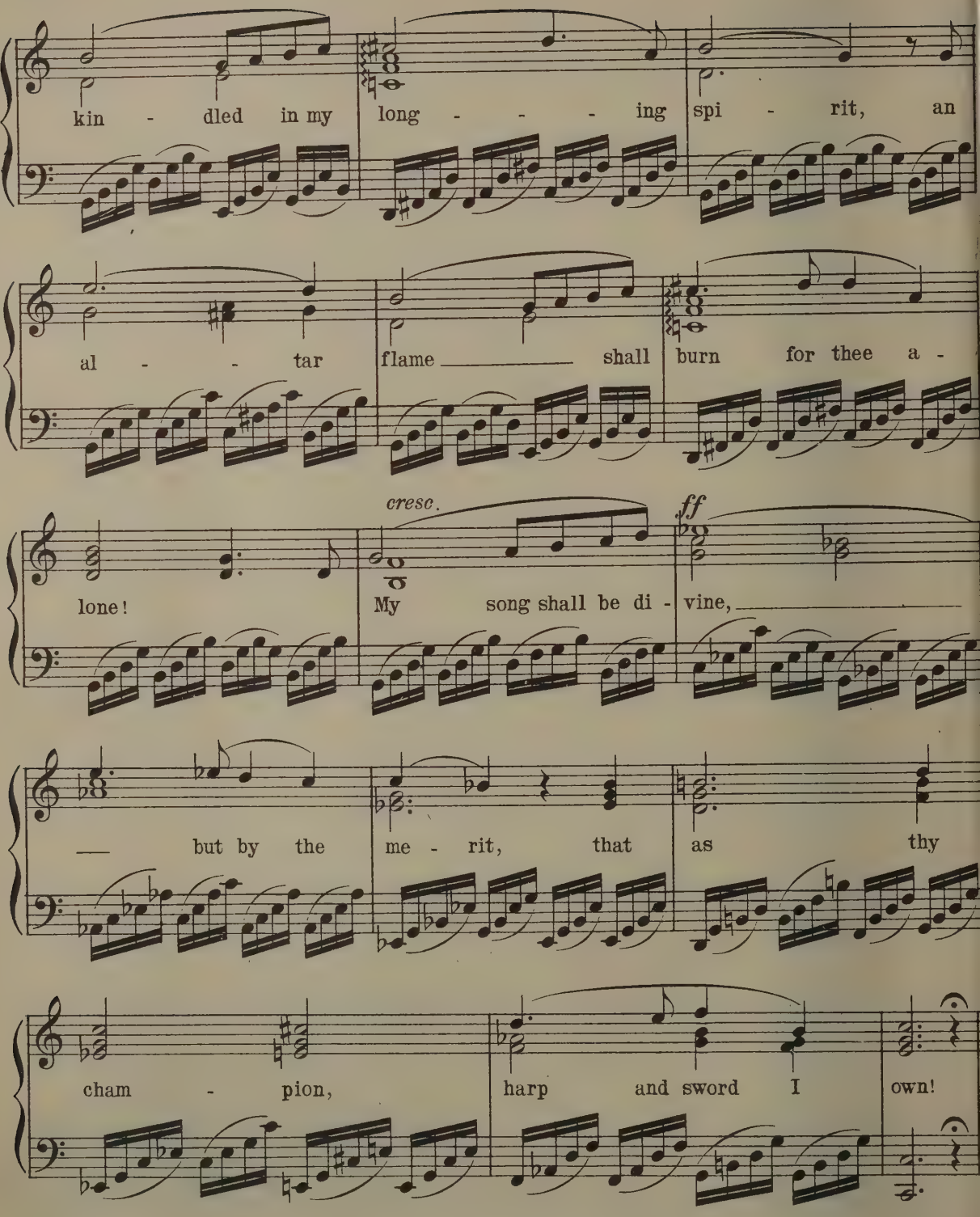
Sung by Venus



In no way dissuaded from his purpose by her amorous song, Tannhäuser again reiterates his wish to be free in the song

Ever I'll Praise Thee

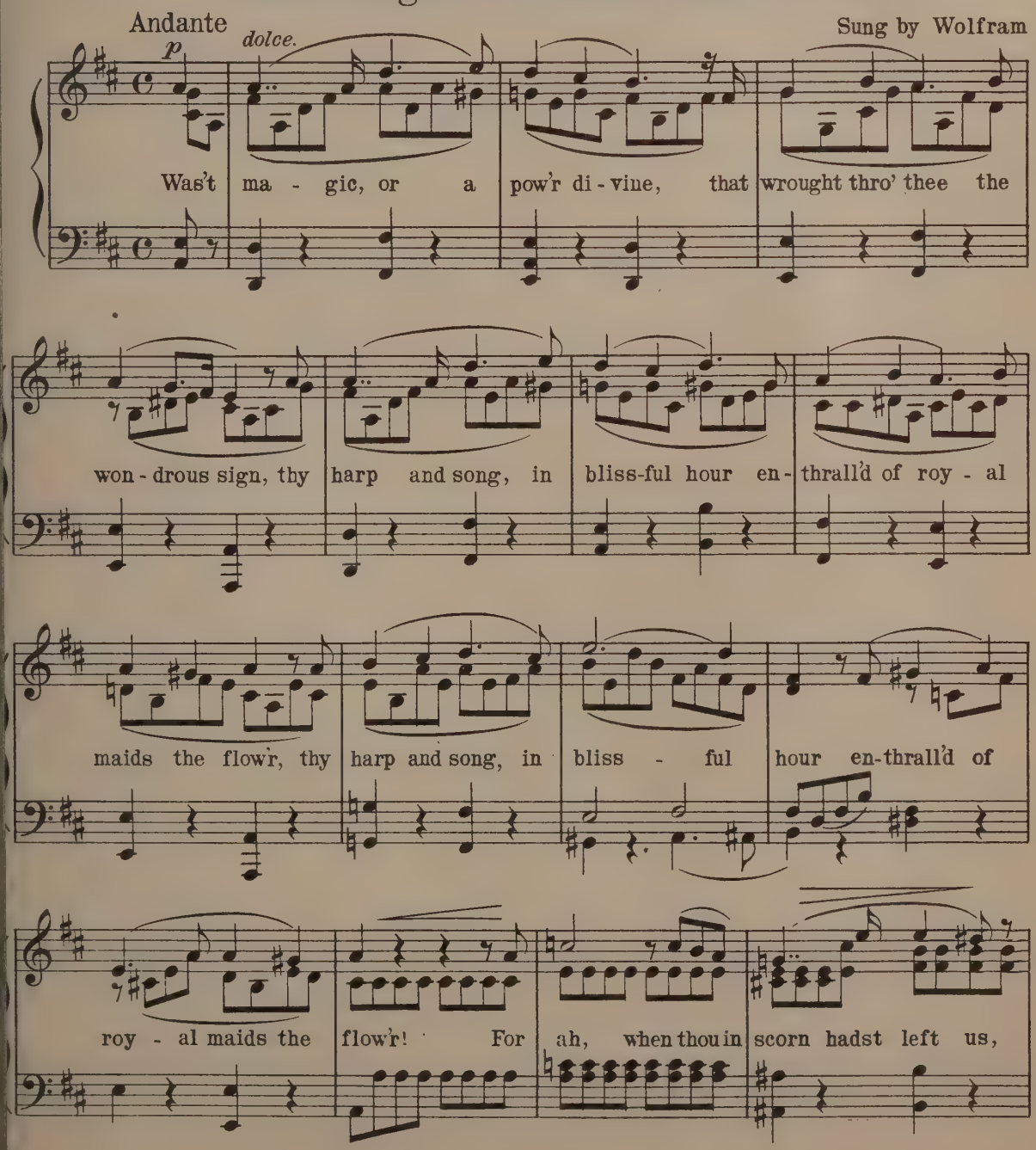


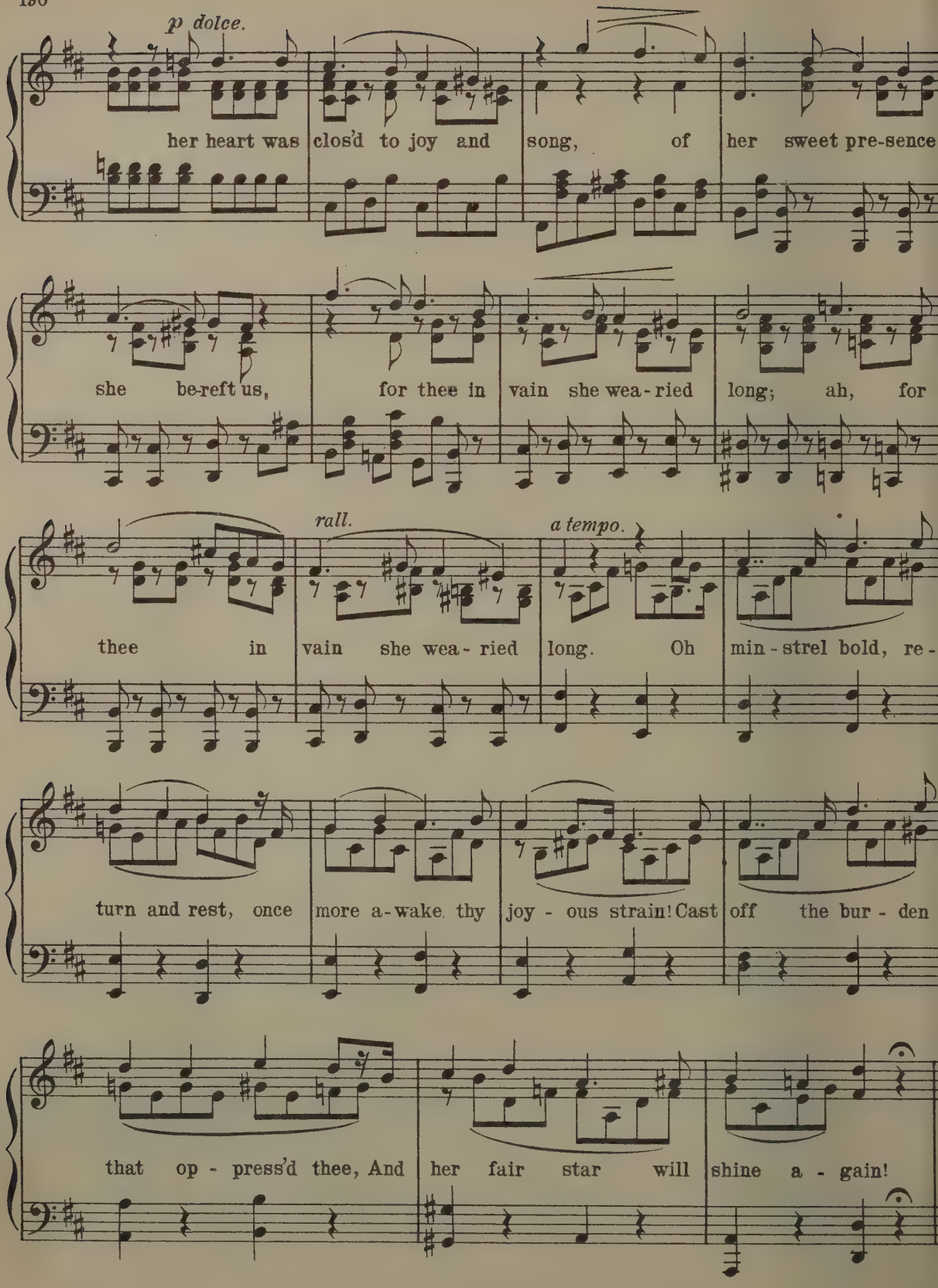


Still Venus endeavors to dissuade him, but he remains firm and finally his despairing cry of "My hop resteth in heaven!" breaks the spell. Venus and the Horselberg vanish and Tannhäuser stands once agai in a valley near his beloved home.

The second scene reveals Tannhäuser standing in front of an image of the Holy Virgin. He is in a state of deep abstraction, hardly being able to realize the fact that he is once more on earth. Only the solemn chant of distant pilgrims arouse him, until finally a band of knights approaches and one of them, Wolfram, by name, recognizes him and implores him to return to his native haunts. He is loath to do so, being bent on a pilgrimage to do penance for his sins, when Wolfram tells him that Elizabeth, the lovely niece of the Landgrave, has been deeply grieved at his disappearance, and he tells Tannhäuser of this in the song

Was't Magic or a Power Divine?



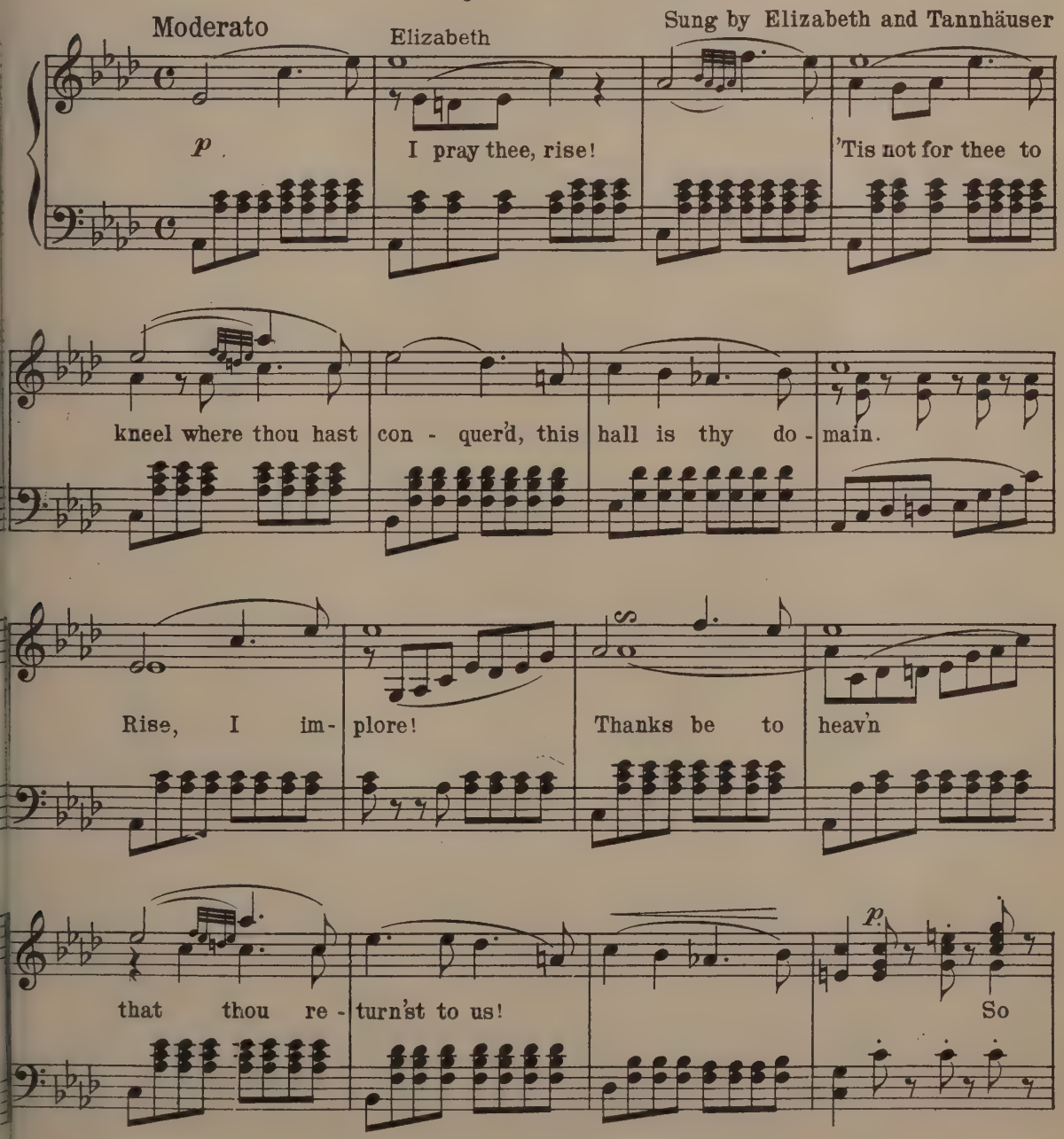

p dolce.
her heart was clos'd to joy and song, of her sweet pre-sence
she be-reft us, for thee in vain she wea-ried long; ah, for
rall.
a tempo.
thee in vain she wea-ried long. Oh min-strel bold, re-
turn and rest, once more a-wake thy joy-ous strain! Cast off the bur-den
that op-press'd thee, And her fair star will shine a-gain!

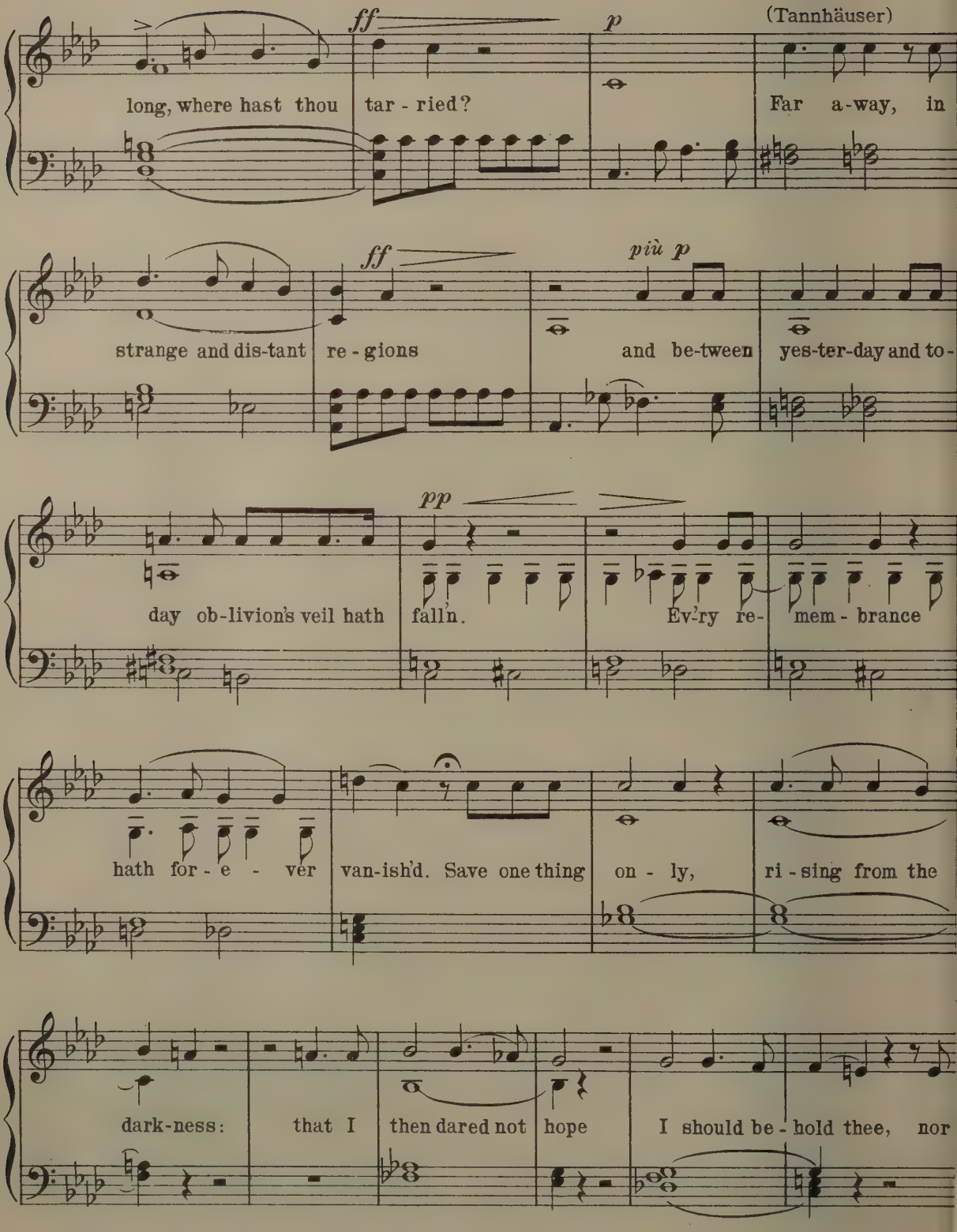
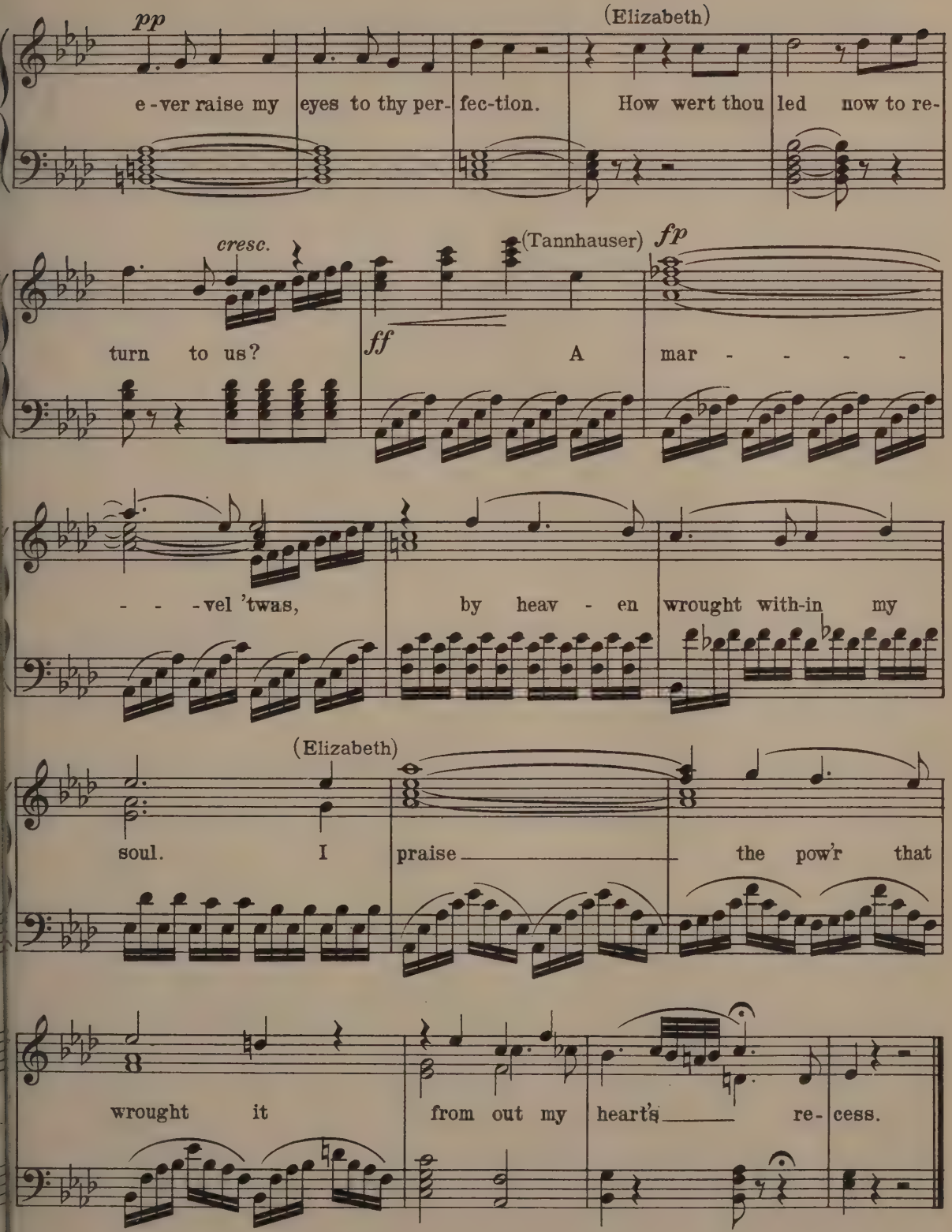
Overjoyed at these tidings, Tannhäuser decides to return with the knights, and he hastens toward the castle with joy and hope thrilling every fibre of his being.

ACT II

The second act takes place in the great hall of the castle of Wartburg, which has been unused since Tannhäuser's disappearance a year past. Elizabeth is there, full of longing for the knight whom she has so grievously missed, and when Tannhäuser comes, her joy is quite evident in the song

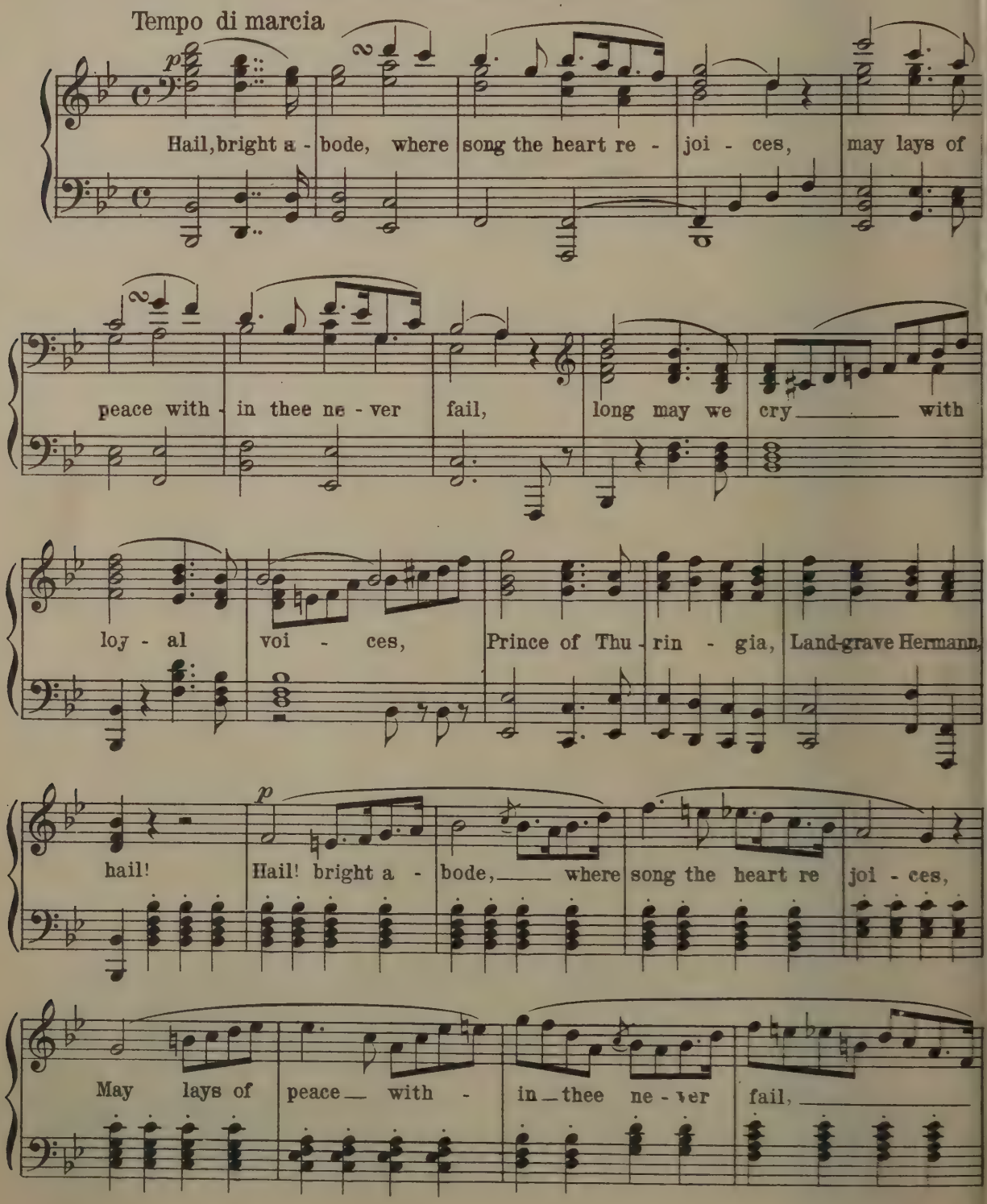
I Pray Thee, Rise!

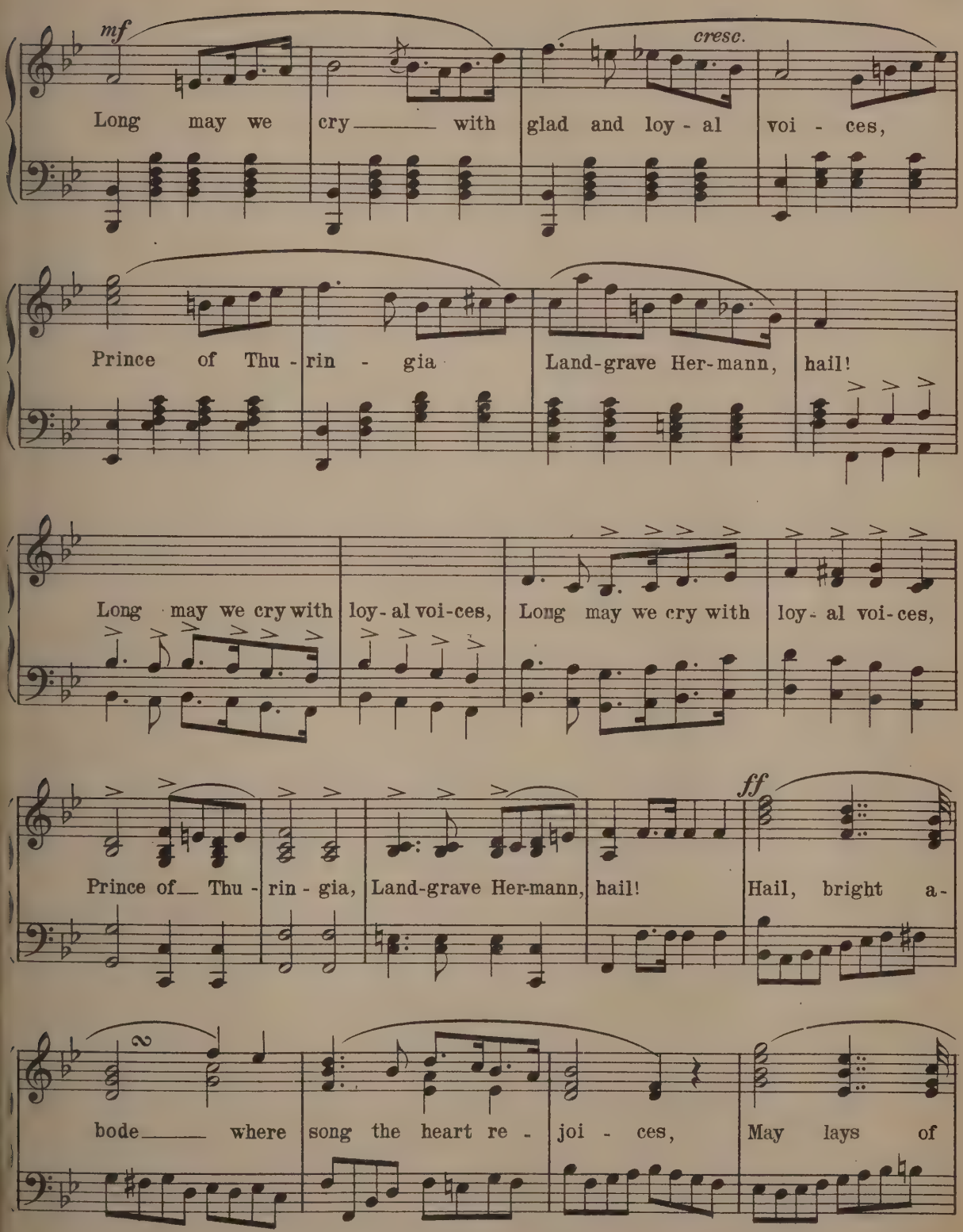


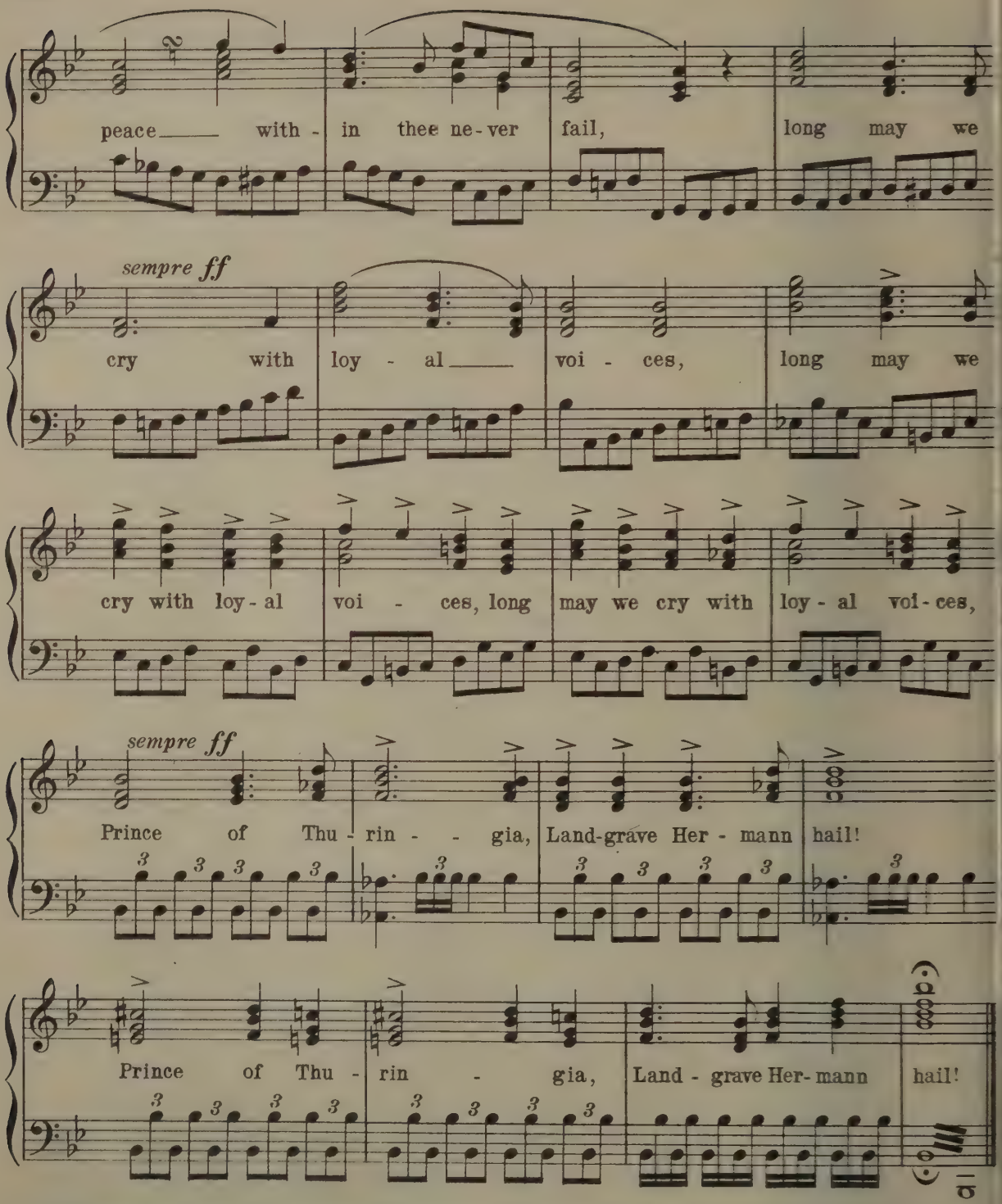

(Tannhäuser)
ff
p
long, where hast thou tar - ried?
Far a-way, in
ff
più p
strange and dis-tant re - gions
and be-tween yes-ter-day and to-
pp
day ob-livion's veil hath fall'n.
Ev'-ry re- mem - brance
hath for - e - ver van-ish'd. Save one thing on - ly, ri - sing from the
dark-ness: that I then dared not hope I should be - hold thee, nor

pp
(Elizabeth)
e - ver raise my eyes to thy per- fec-tion. How wert thou led now to re-
cresc.
(Tannhauser)
fp
turn to us?
ff
A mar - - - - -
- - - vel 'twas, by heav - en wrought with-in my
(Elizabeth)
soul. I praise the pow'r that
wrought it from out my heart's re- cess.

A song contest is to be held and Elizabeth is appointed to give the winner whatever prize he may ask The knights and ladies assemble to the inspiring strains of the

Grand March and Chorus



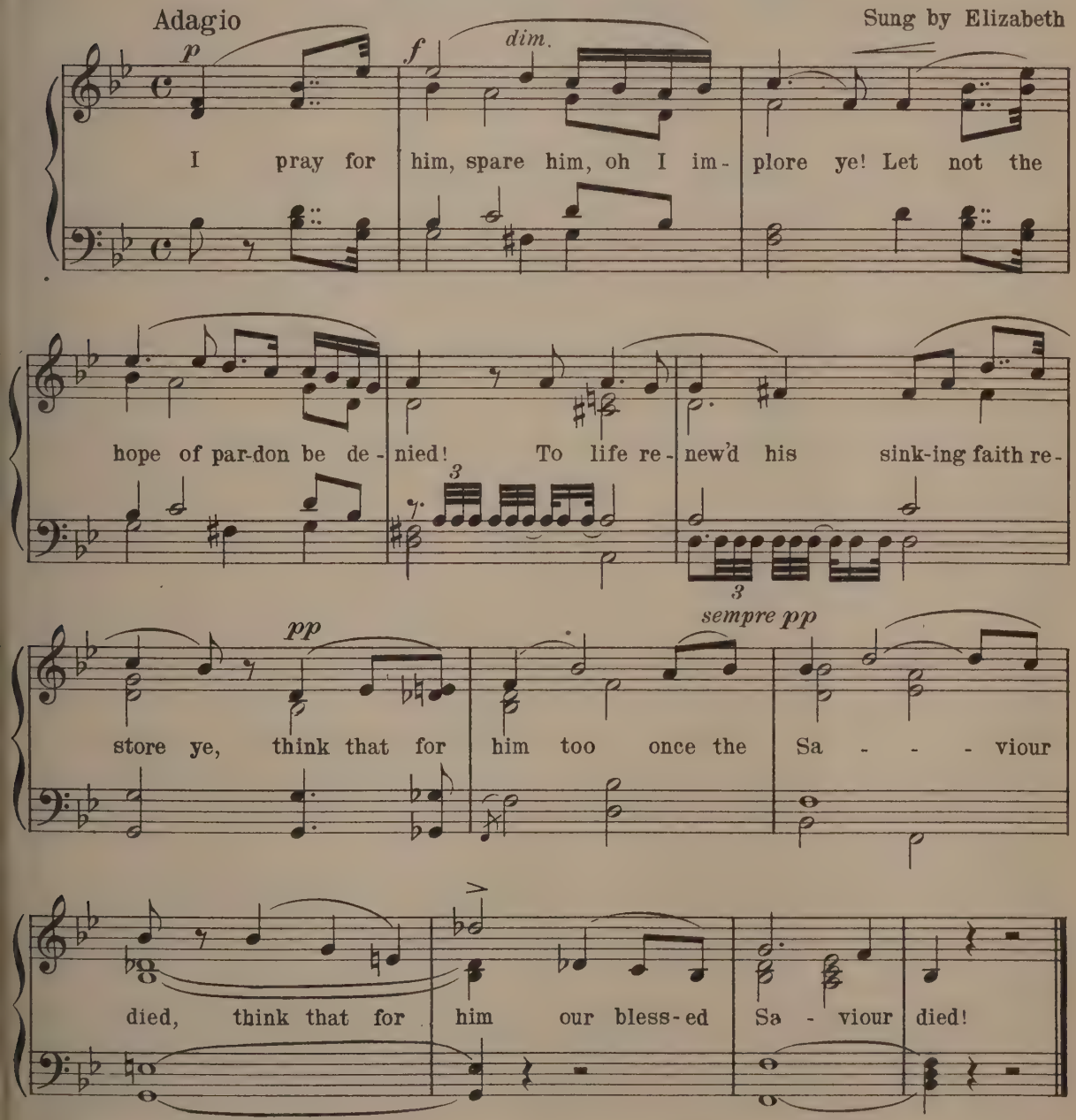

mf
cresc.
Long may we cry with glad and loy - al voi - ces,
Prince of Thu - rin - gia Land-grave Her-mann, hail!
Long may we cry with loy - al voi-ces, Long may we cry with loy - al voi-ces,
ff
Prince of Thu - rin - gia, Land-grave Her-mann, hail! Hail, bright a-
bode where song the heart re - joi - ces, May lays of



The guests now listen to the songs of the different contestants and they are deeply moved by the purity of the sentiment which pervades Wolfram's song, but it does not please Tannhäuser. Full of the joy of young life, he makes the contention that the song is lacking in fire and real emotion, and he thereupon sings with fiery vehemence a love song, acknowledging Venus.

The ladies fly horror-stricken from the hall and the knights one and all advance upon Tannhäuser with their swords drawn, but Elizabeth, whose heart is as merciful as it is pure, throws herself before him and pleads for his life. She reminds the knights that Tannhäuser has inflicted the greatest blow upon her, in that she loved him deeply and pleads for him in the following way:

I Pray For Him, Spare Him



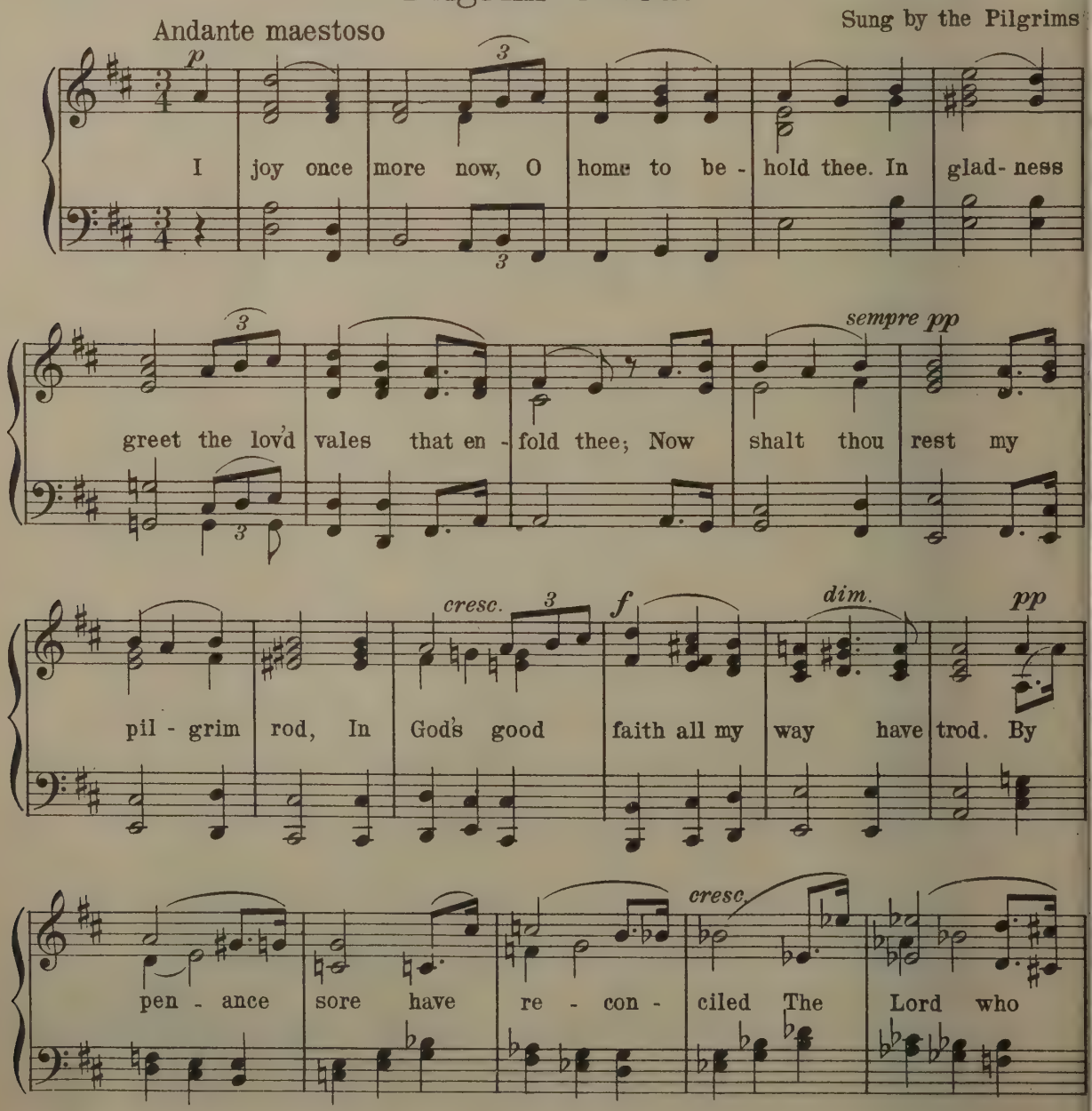
The angry knights are at first averse to anything but his destruction, but finally they yield and the Landgrave himself inflicts the sentence upon Tannhäuser; that he shall join the band of pilgrims then passing by and ask forgiveness of the Pope at the end of the holy pilgrimage to Rome.

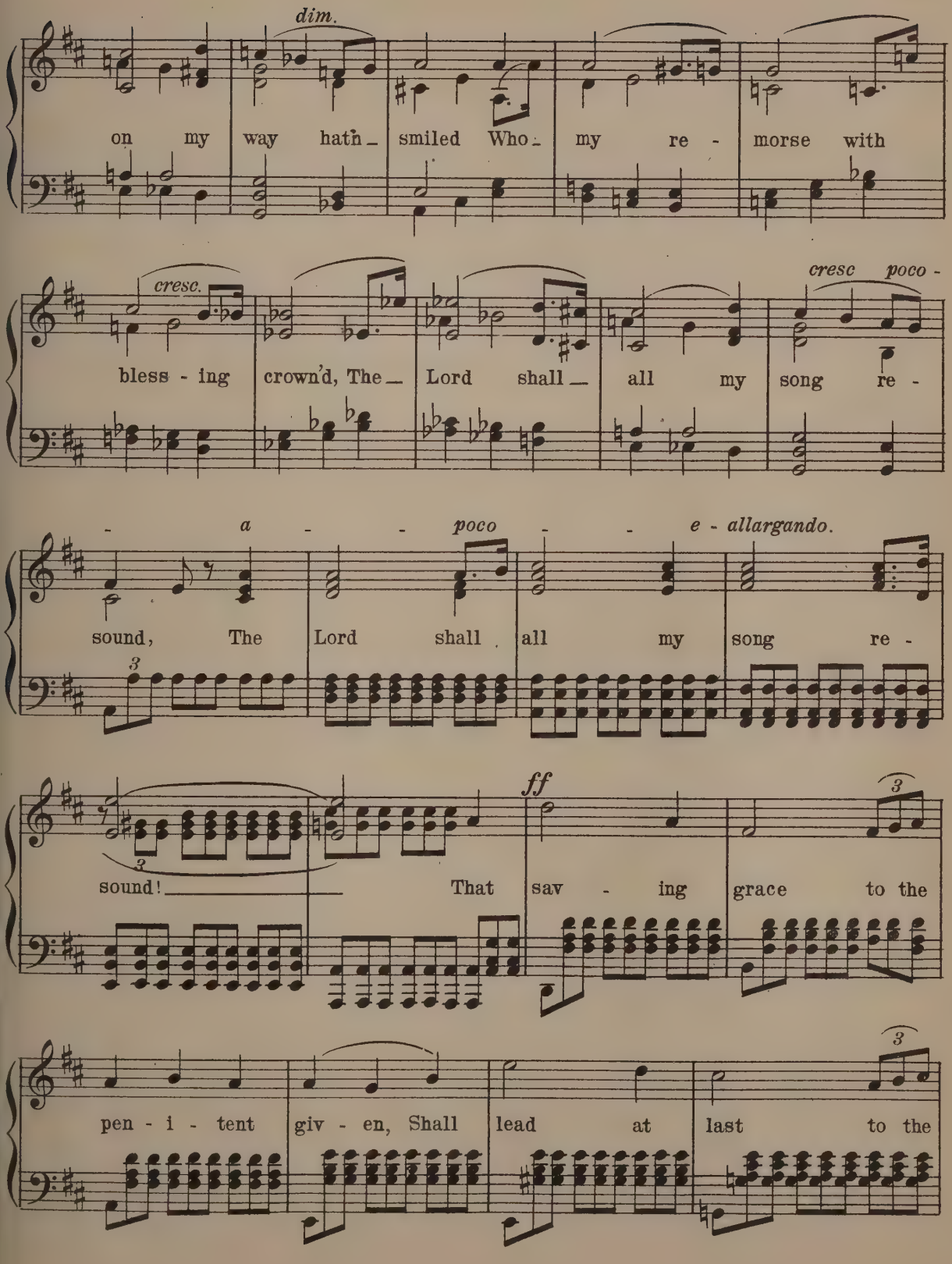
Tannhäuser is overwhelmed with remorse and grief when he realizes that the gentle Elizabeth has saved him, and he hastens to join the ranks of the pilgrims in order to suffer and thereby to atone for his great sin.

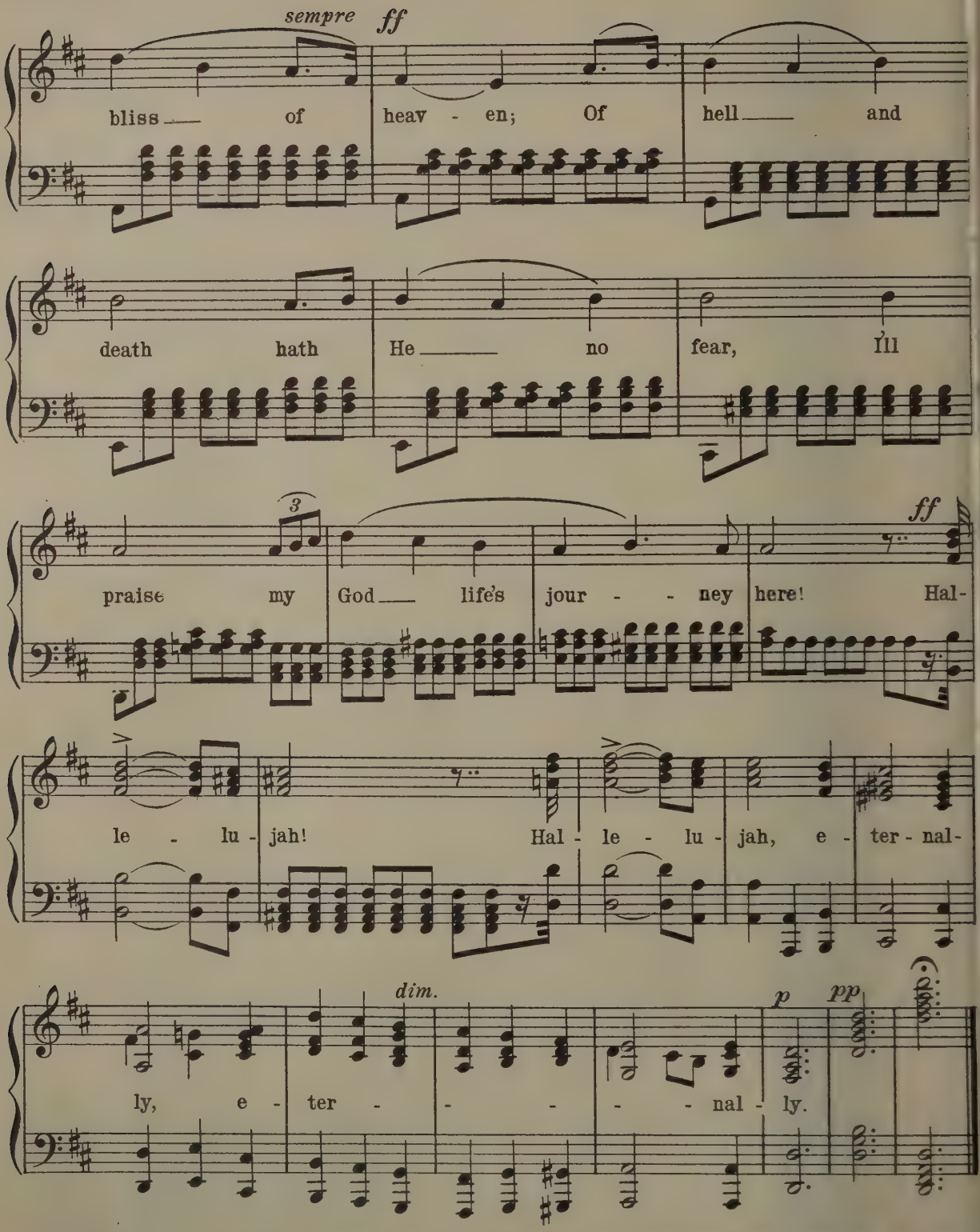
ACT III

The scene is again the valley before the castle of Wartburg, and Elizabeth is standing at the image of the Holy Virgin down by the crossroads, waiting for the return of the band of pilgrims and hoping that Tannhäuser will return with them, deeply penitent and forgiven by the Pope. At last she sees the band of pilgrims coming, singing the solemn and majestic

Pilgrim Chorus



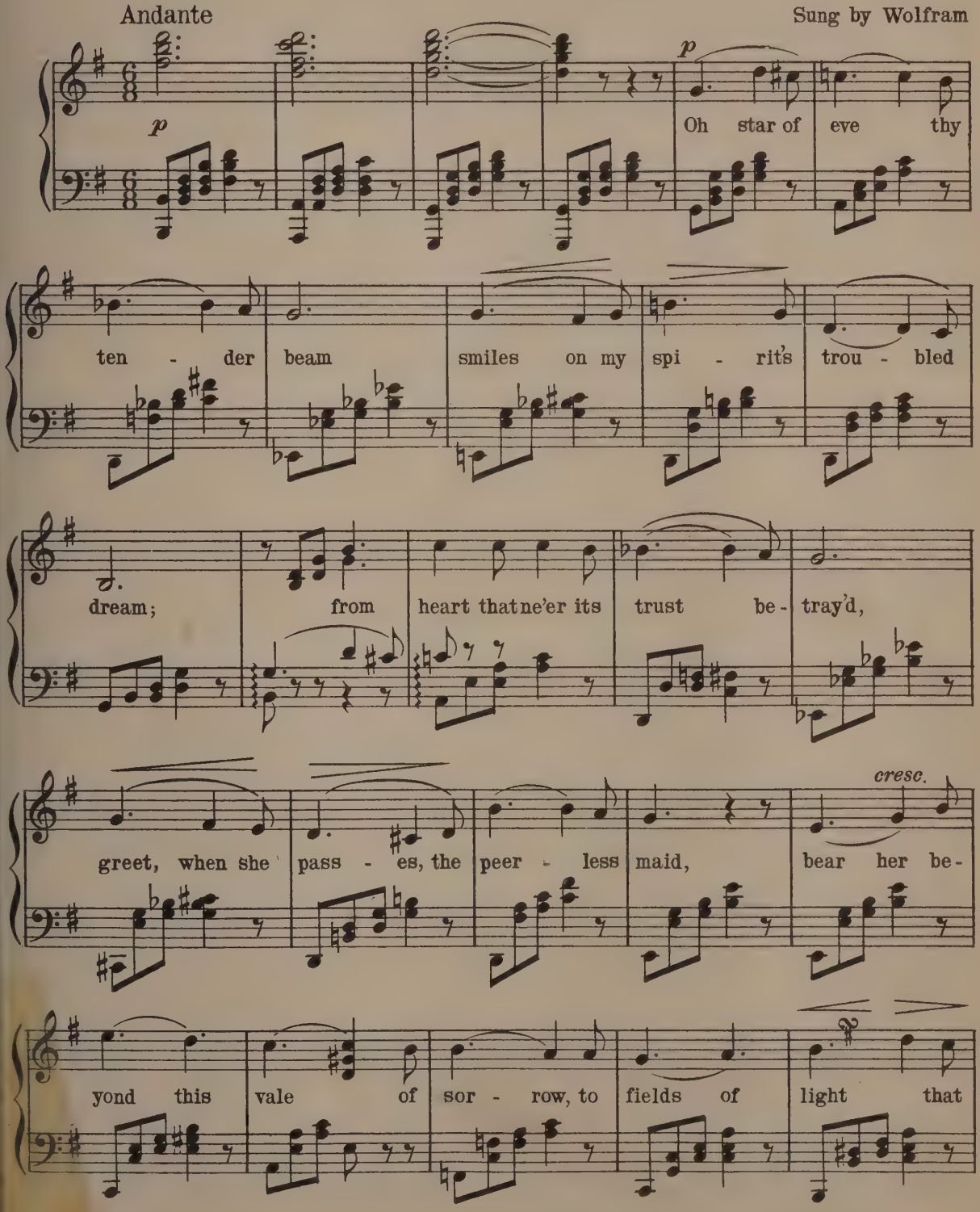

dim.
on my way hath - smiled Who - my re - morse with
cresc.
cresc poco -
bless - ing crown'd, The - Lord shall - all my song re -
- a - - poco - - e - allargando.
sound, The Lord shall all my song re -
ff
sound! - That sav - ing grace to the
pen - i - tent giv - en, Shall lead at last to the

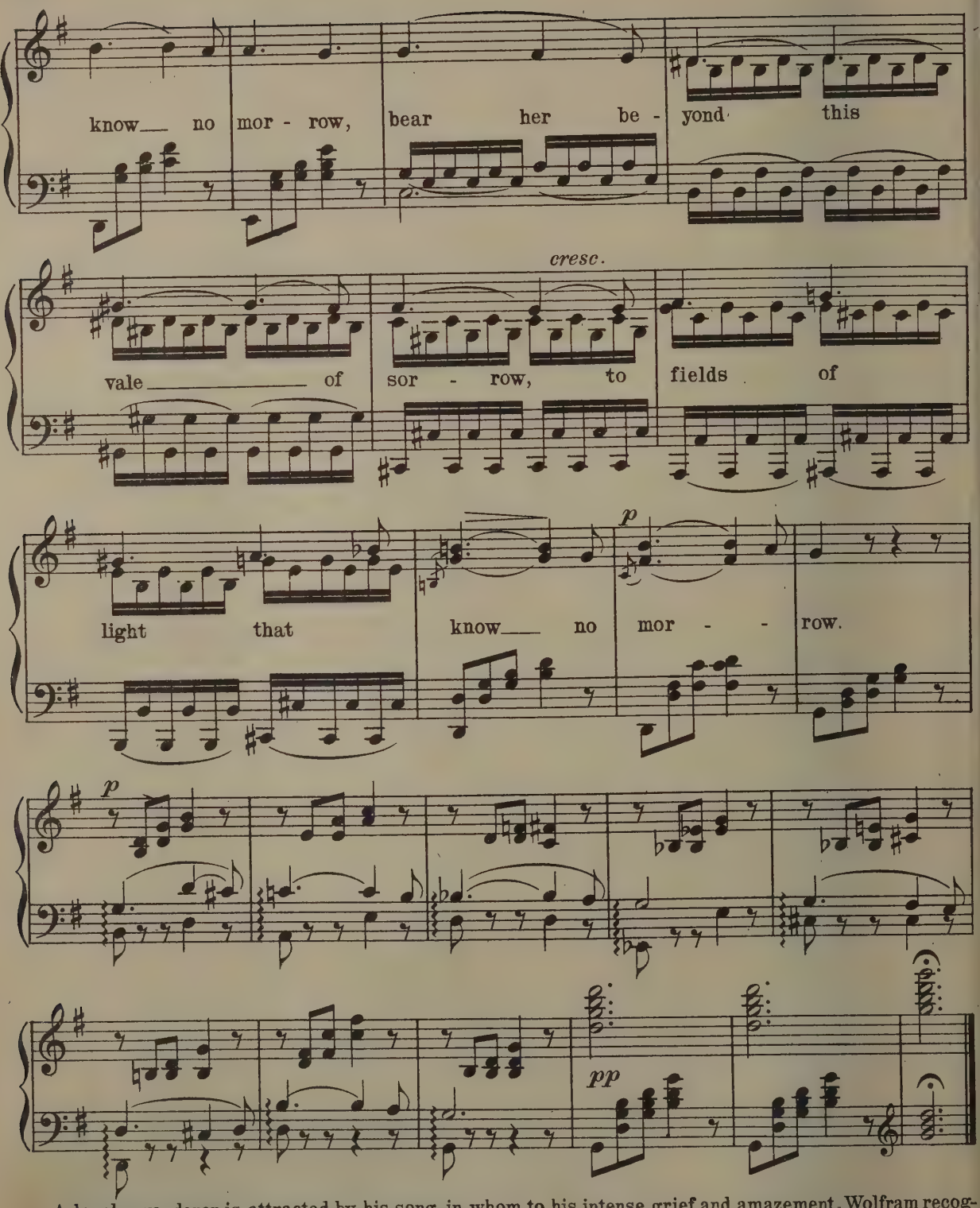


It is in vain that she watches- Tannhäuser is not among the pilgrims and she wends her way once more to the castle, waving her hand in farewell to Wolfram, who, knowing that she will not be long in the mortal

world, is filled with the deepest sadness and sings to the accompaniment of his harp the beautiful

Oh, Star of Eve

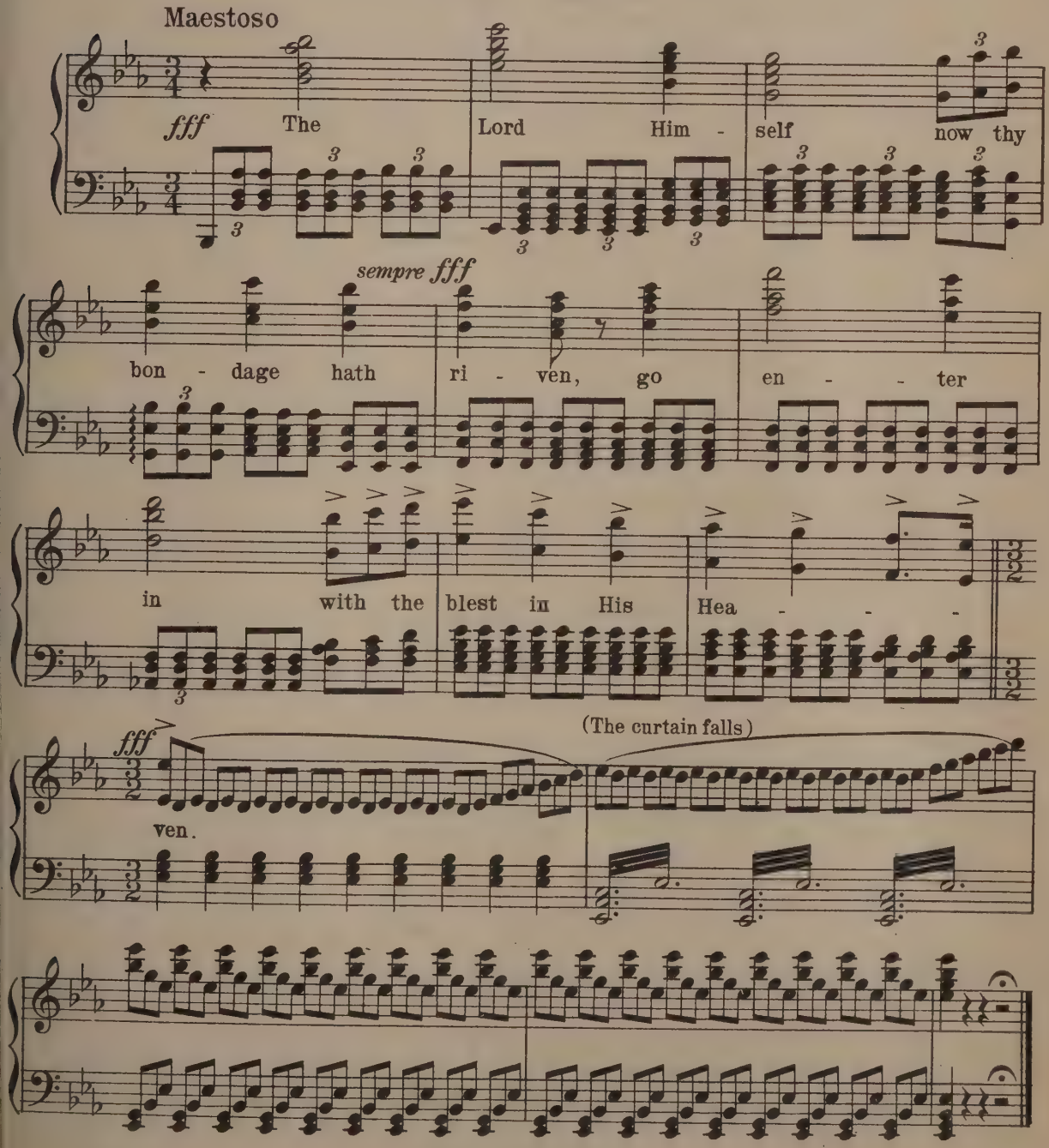




A lonely wanderer is attracted by his song, in whom to his intense grief and amazement, Wolfram recognizes Tannhäuser. When asked what has befallen him, Tannhäuser narrates the story of his pilgrimage to Rome, and tells Wolfram that the Pope has refused absolution unless the pastoral staff should put forth green leaves, which would mean that a miracle must happen. Wolfram, whose heart is of gold, tries to com-

fort Tannhäuser, and to aid him against the spell of Venus, who is once more trying to ensnare him. Suddenly the funeral procession of Elizabeth, who has passed away in her grief, passes by and Tannhäuser casts himself beside her bier overcome with grief. The knights are deeply moved as they gaze upon their sorrow-stricken comrade, when over the hill there approaches a company of young pilgrims bearing from the Pope his pastoral staff which has blossomed forth with green leaves. The miracle has happened - the penitent sinner has been pardoned and the strains of the "Pilgrim Chorus" once more fill the air.

Final Chorus



END OF THE OPERA.

CAVALLERIA RUSTICANA

CHARACTERS

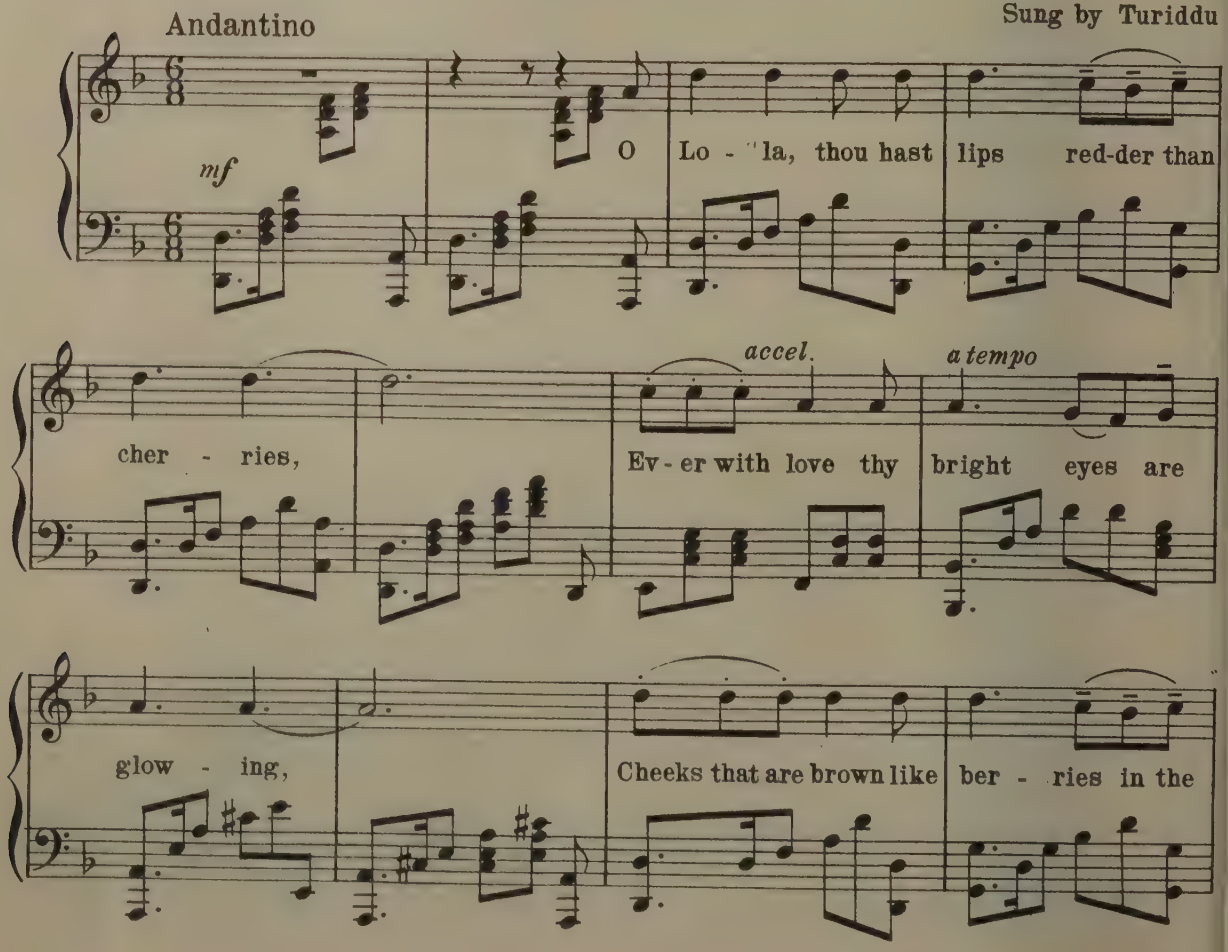
TURIDDU, a young soldier — SANTUZZA, a village girl
ALFIO, a village carter — LOLA, Alfio's wife
LUCIA, Turiddu's mother

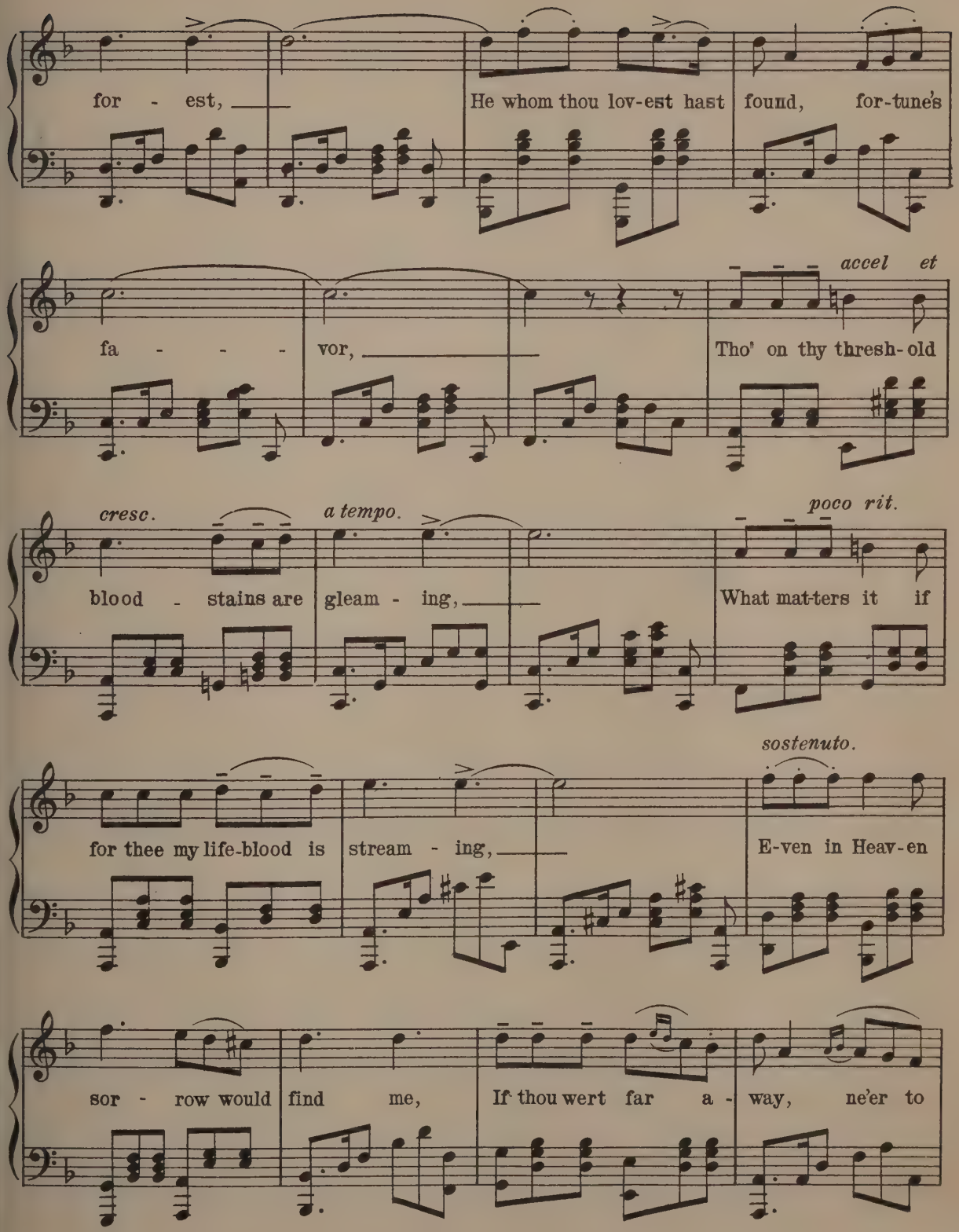
The scene is laid in Sicily about the year 1800.

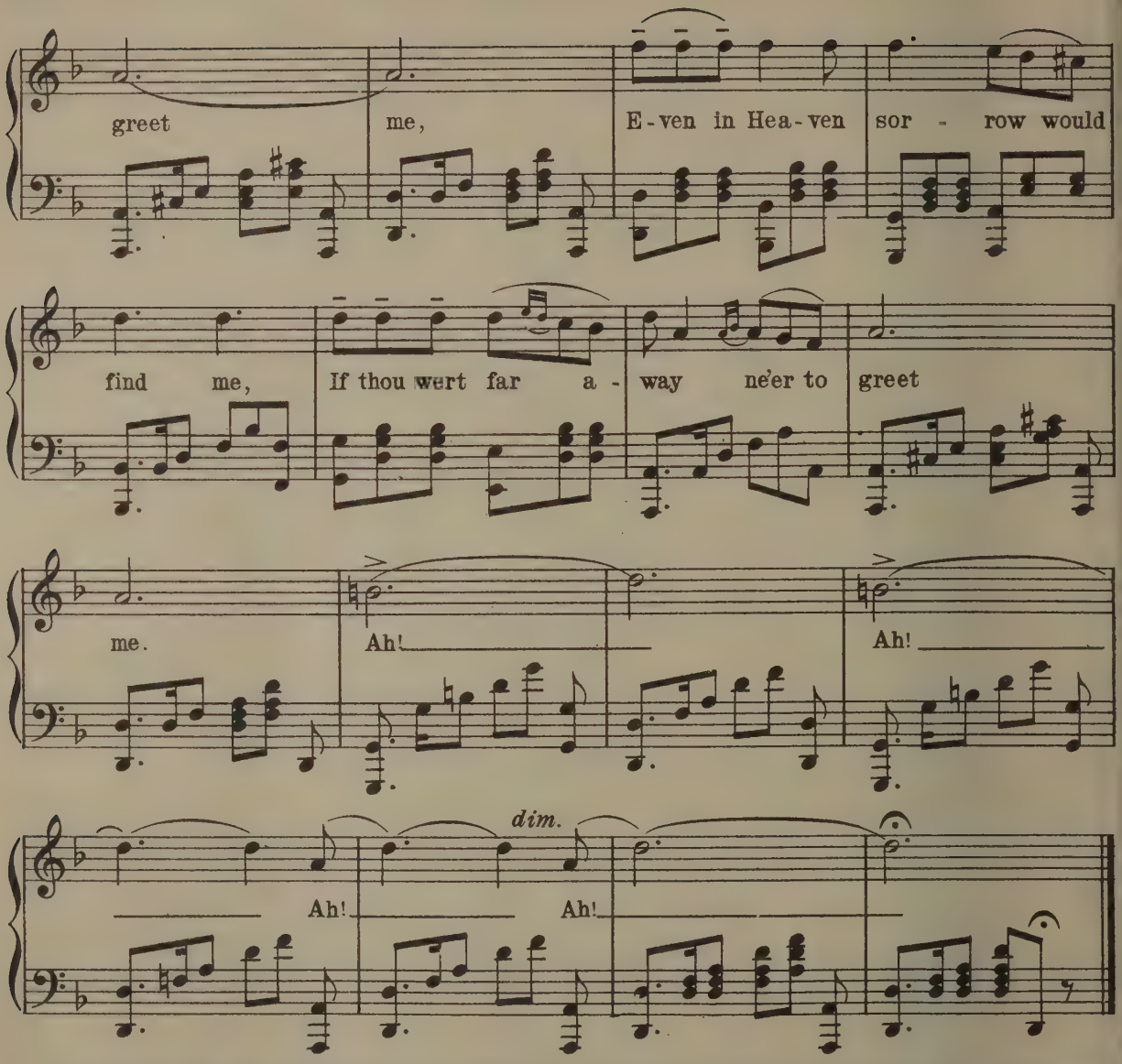
ACT I

This opera has but one act, and before the curtain is raised, Turiddu, a young soldier, sings from behind the scenes, a tender serenade to Lola, Alfio's wife entitled

O Lola (Siciliana)




for - est,
He whom thou lov-est hast found, for-tune's
accel et
fa - - - vor,
Tho' on thy thresh-old
cresc.
a tempo.
poco rit.
blood - stains are gleam - ing,
What mat-ters it if
sostenuto.
for thee my life-blood is stream - ing,
E-ven in Heav-en
sor - row would find me,
If thou wert far a - way, ne'er to

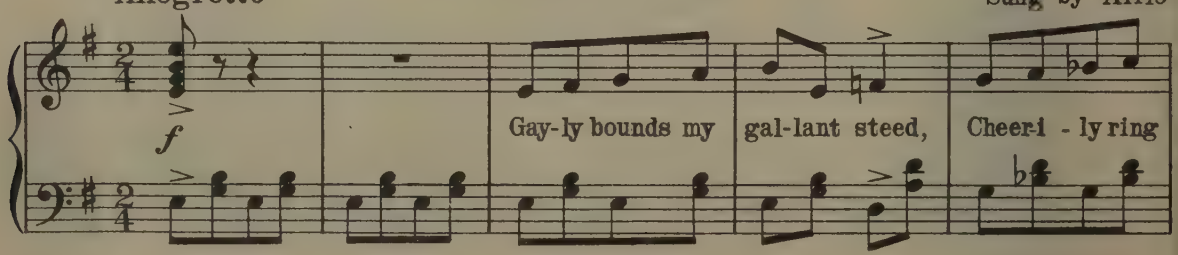


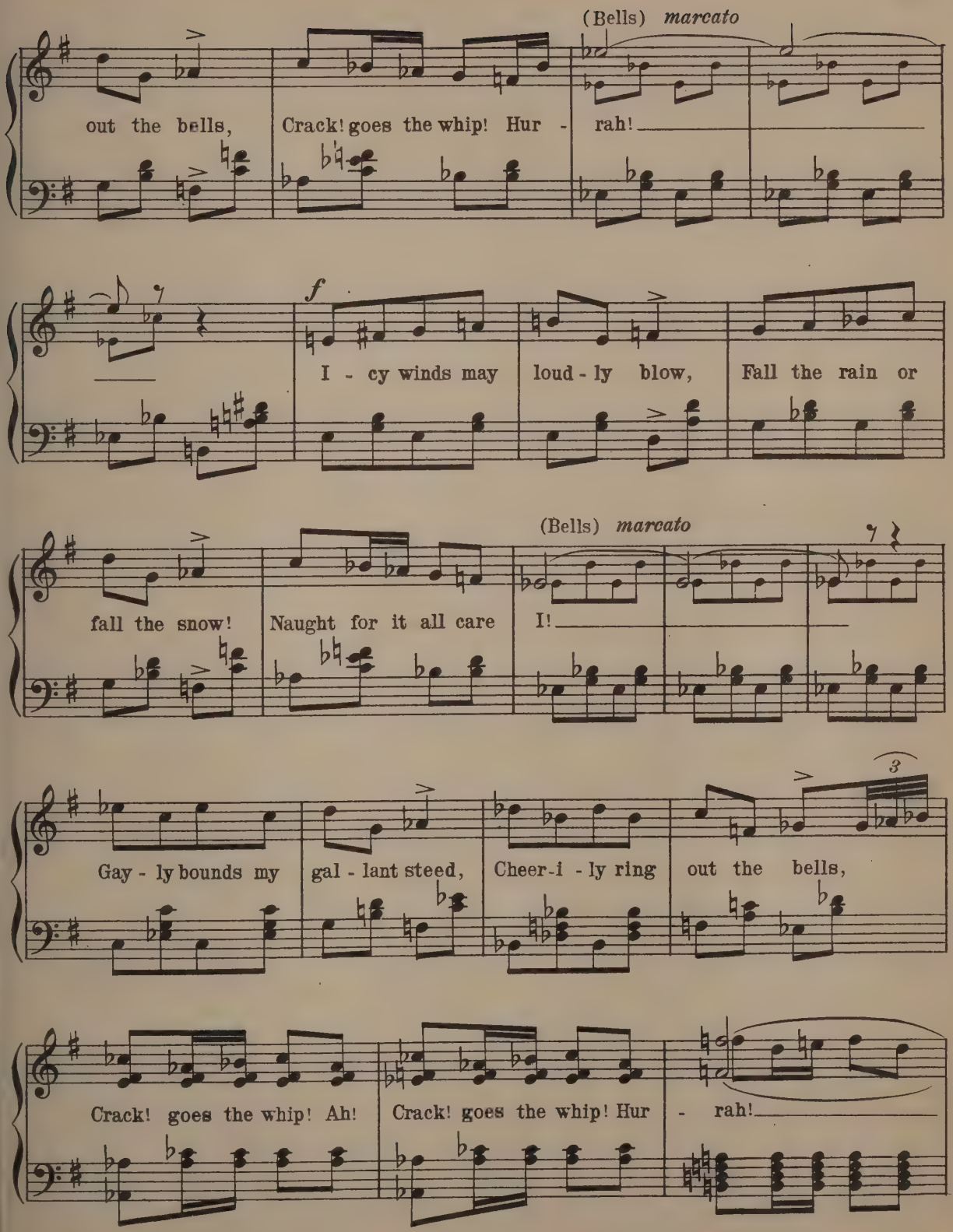
The curtain then rises showing a public square in a Sicilian village with a church in the background at the right, and Mother Lucia's inn at the left. The peasants, with their wives and children, are just entering the church. Santuzza enters and asks Mother Lucia in great anxiety if she has seen anything of Turiddu but Mother Lucia is unable to answer her. Just then Alfio, the village carter enters, cracking his whip merrily, and sings the stirring

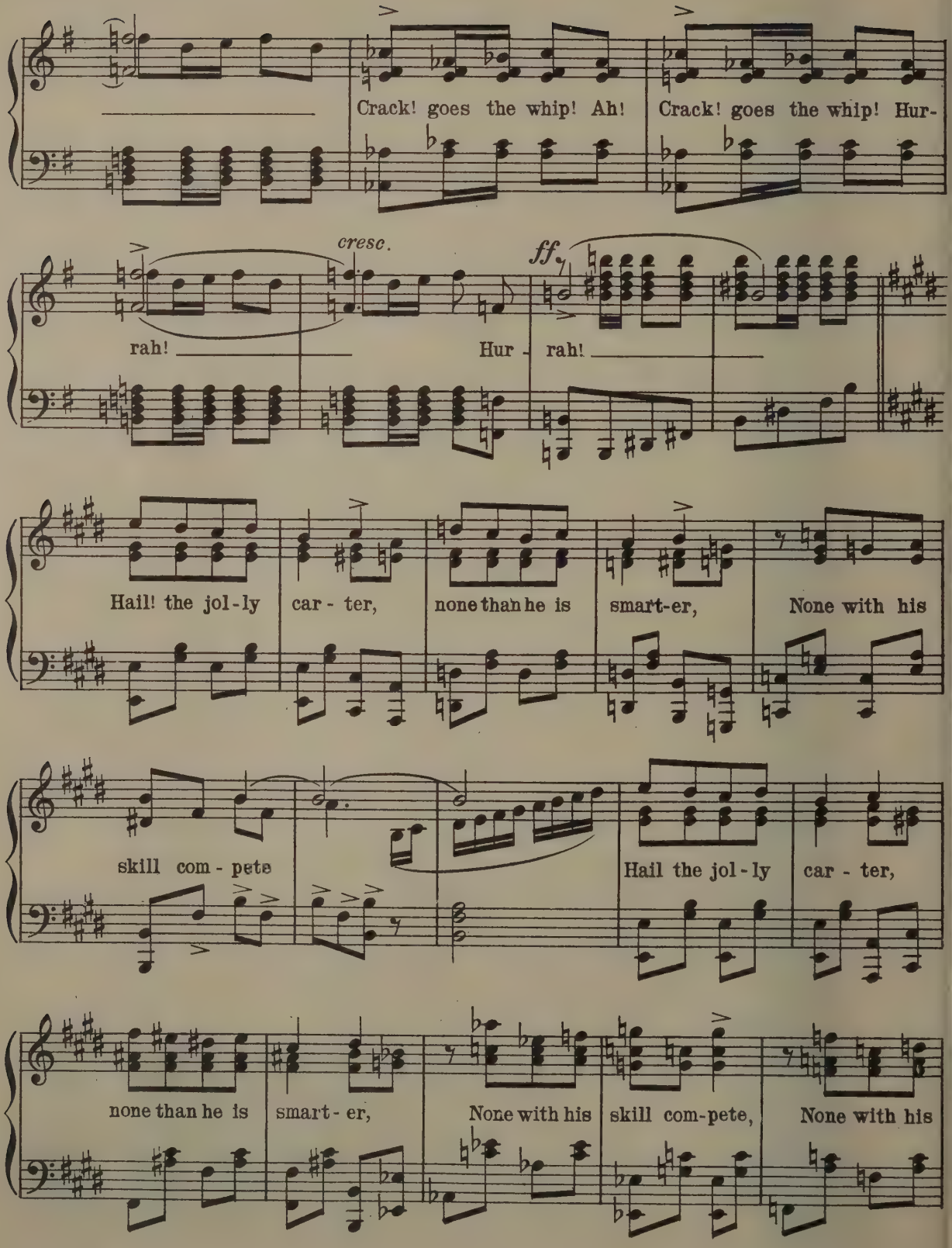
Carter's Song

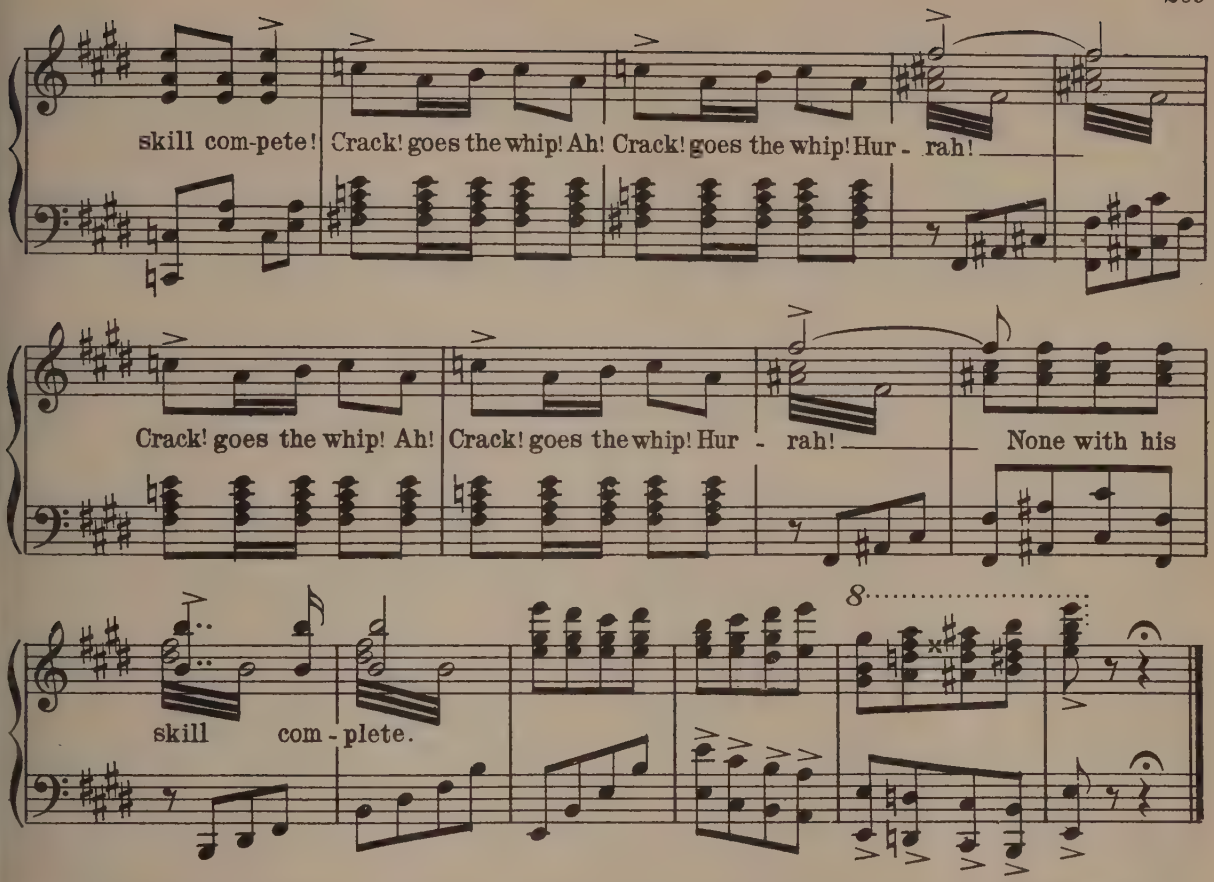
Allegretto

Sung by Alfio



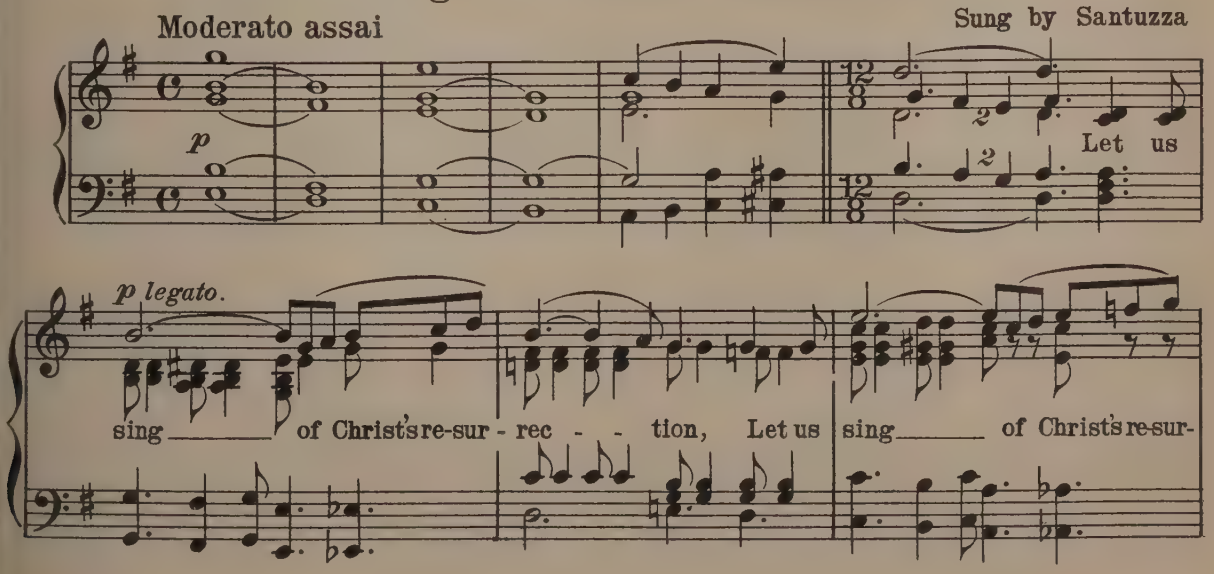

(Bells) marcato
out the bells, Crack! goes the whip! Hur - rah!
f
I - cy winds may loud - ly blow, Fall the rain or
(Bells) marcato
fall the snow! Naught for it all care I!
3
Gay - ly bounds my gal - lant steed, Cheer - i - ly ring out the bells,
Crack! goes the whip! Ah! Crack! goes the whip! Hur - rah!

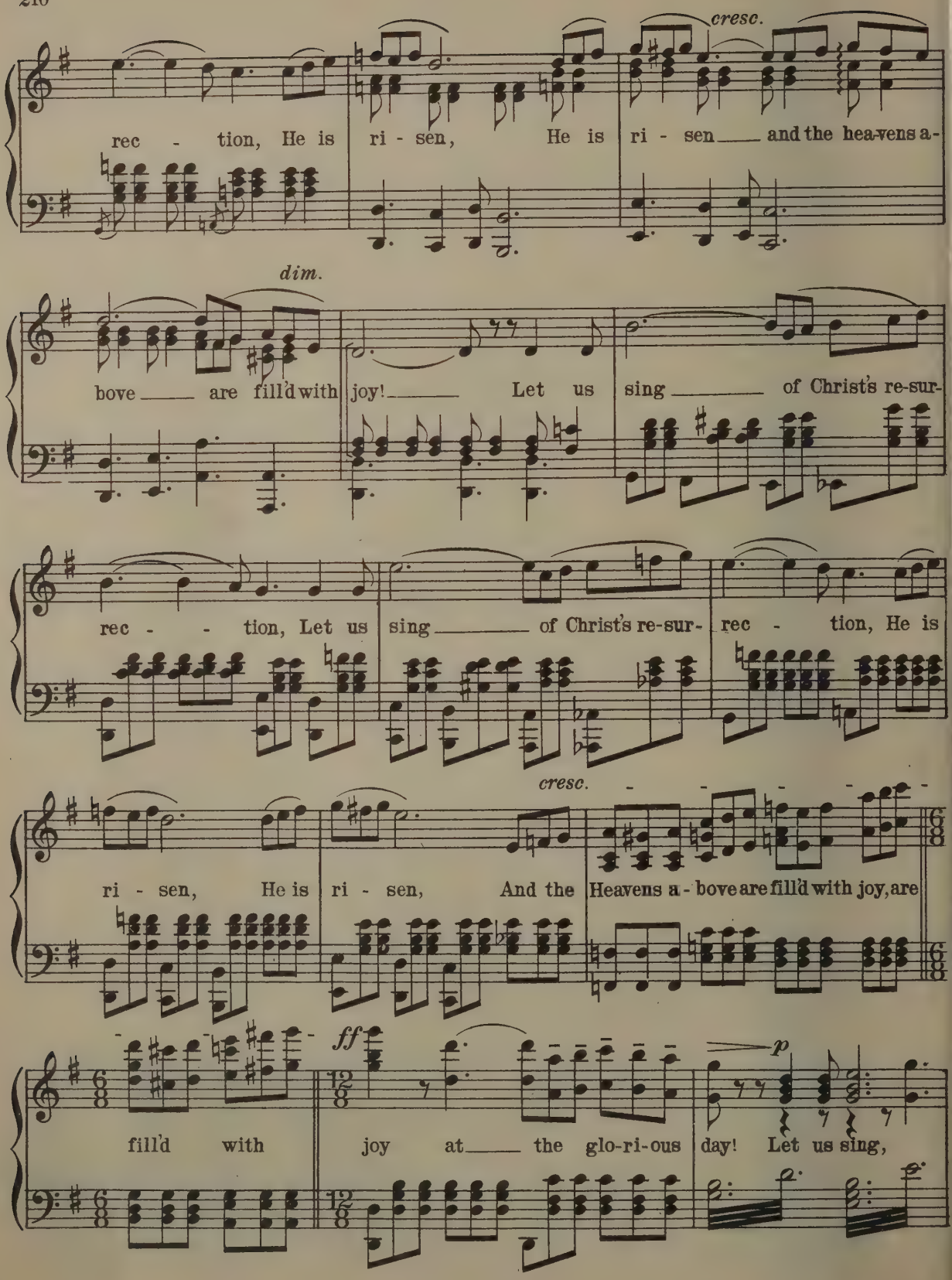

Crack! goes the whip! Ah!
Crack! goes the whip! Hur-
cresc.
ff
rah!
Hur - rah!
Hail! the jol - ly
car - ter,
none than he is
smart-er,
None with his
skill com - pete
Hail the jol - ly
car - ter,
none than he is
smart - er,
None with his
skill com-pete,
None with his

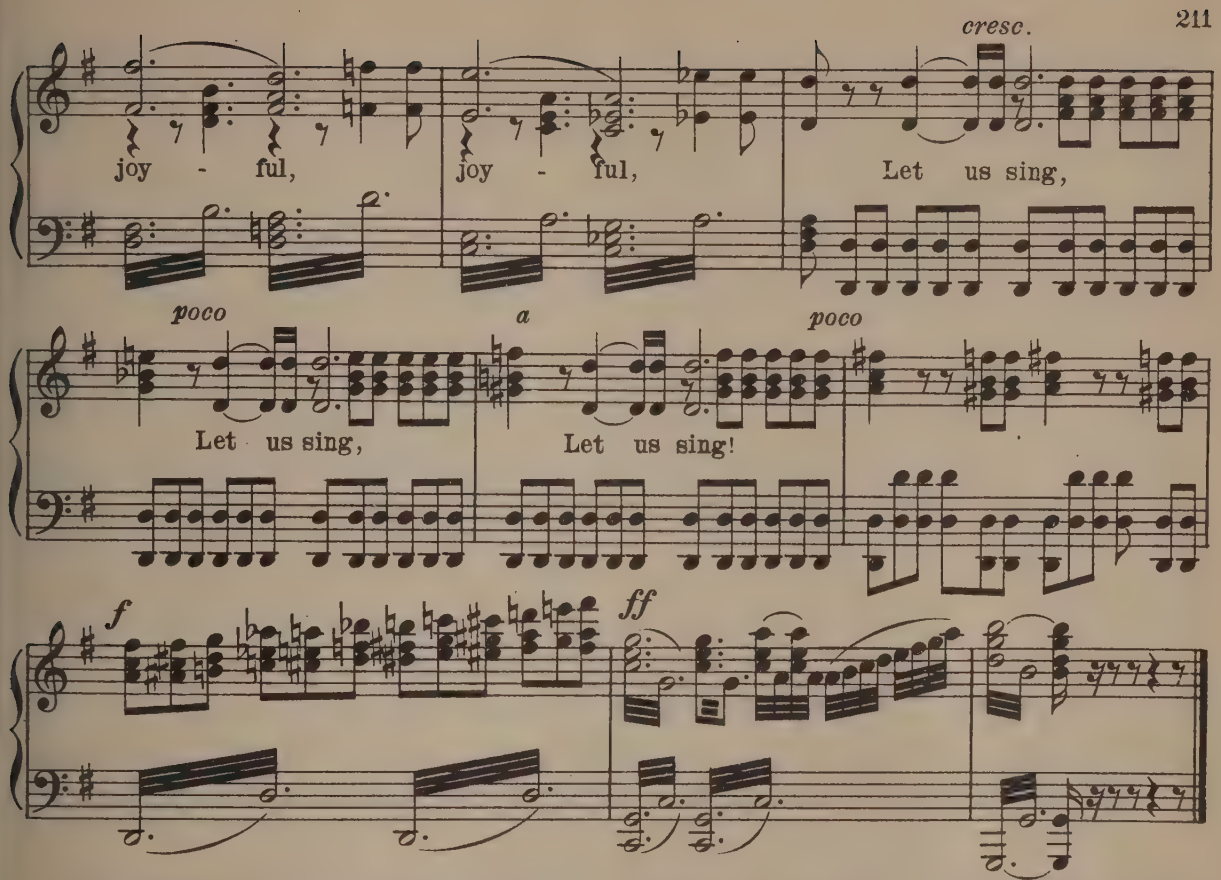


Alfio inquires of Mother Lucia whether she has any of her good old wine, and when she tells him that Turiddu has gone away to purchase some, Alfio tells her she must be mistaken, as he himself saw Turiddu near his (Alfio's) cottage that very morning. Alfio then goes away and Santuzza sings with the chorus a beautiful Easter hymn entitled

Let Us Sing Of Christ's Resurrection




cresc.
rec - tion, He is ri - sen, He is ri - sen and the hea-vens a-
dim.
bove are fill'd with joy! Let us sing of Christ's re-sur-
rec - tion, Let us sing of Christ's re-sur- rec - tion, He is
cresc.
ri - sen, He is ri - sen, And the Heavens a - bove are fill'd with joy, are
ff
fill'd with joy at the glo-ri-ous
p
day! Let us sing,

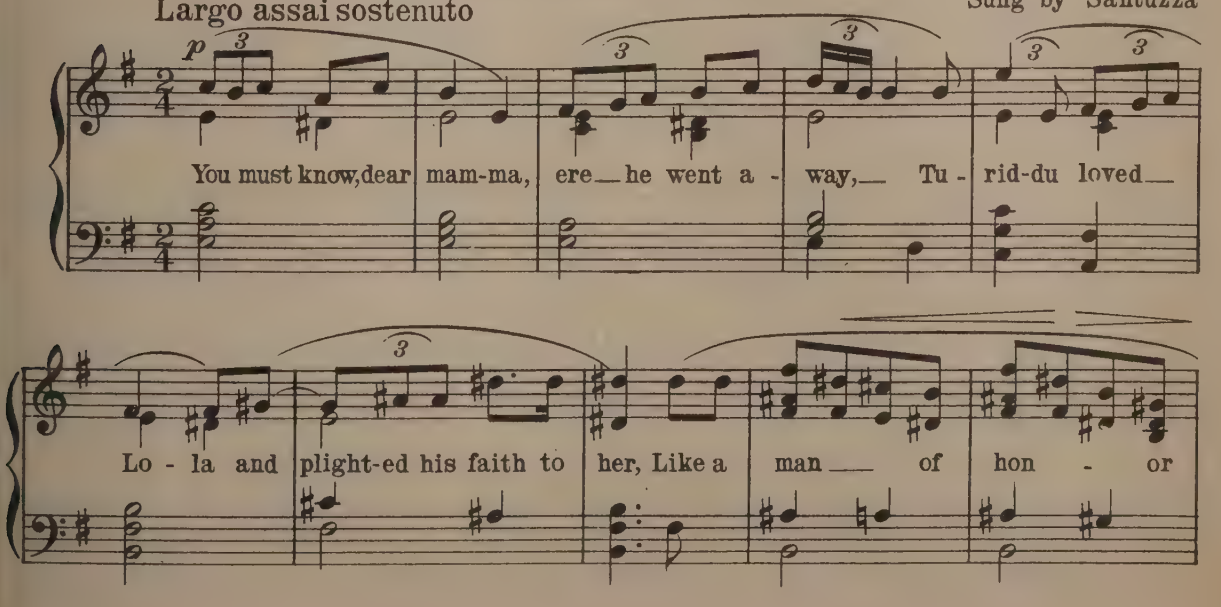


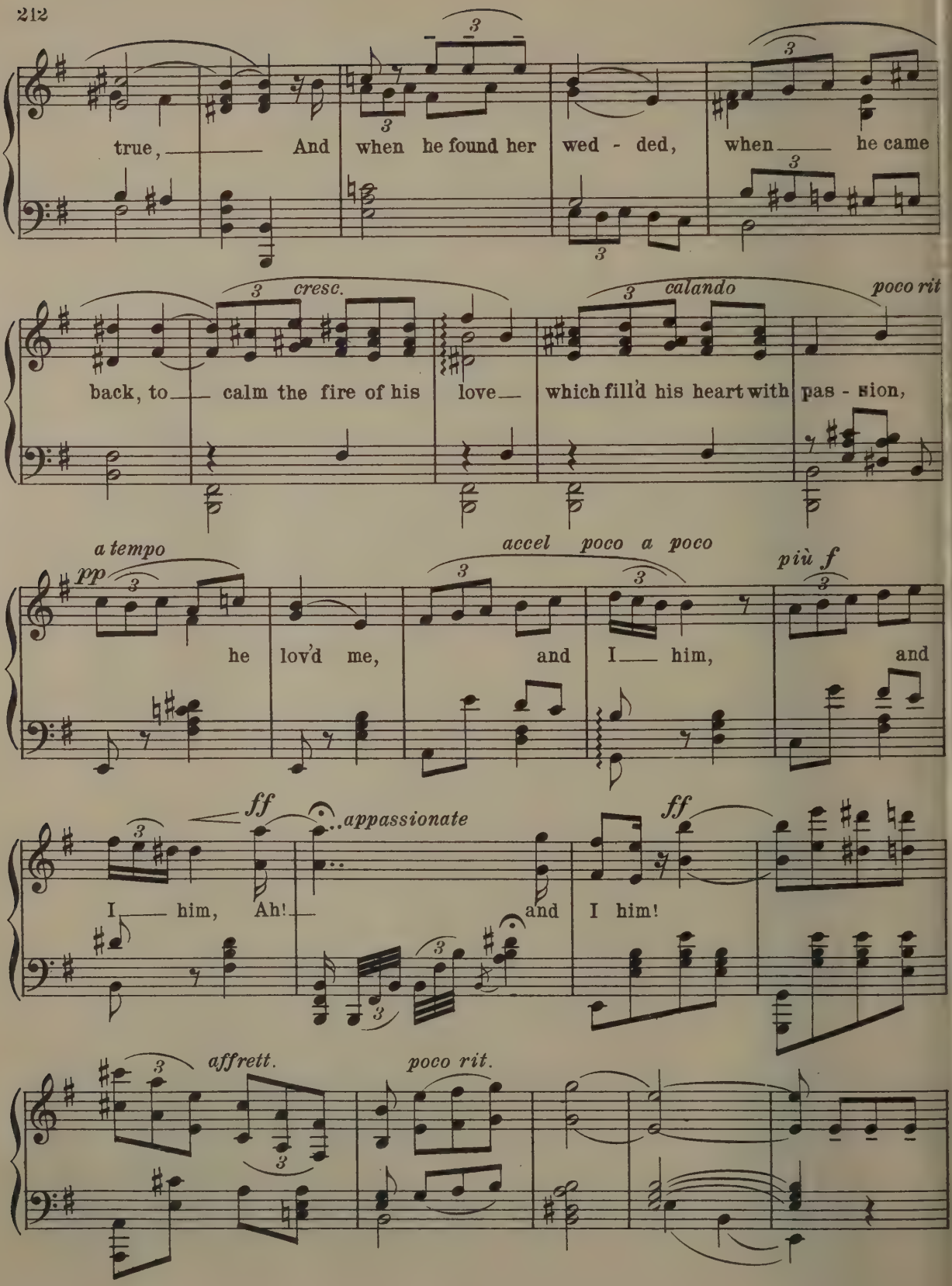
At the conclusion of this song, all enter the church except Santuzza and Mother Lucia, and when the latter asks her why she had cautioned her to be silent when Alfio said that he had seen Turiddu in the village, Santuzza tells Mother Lucia that Turiddu has disgraced her in the song

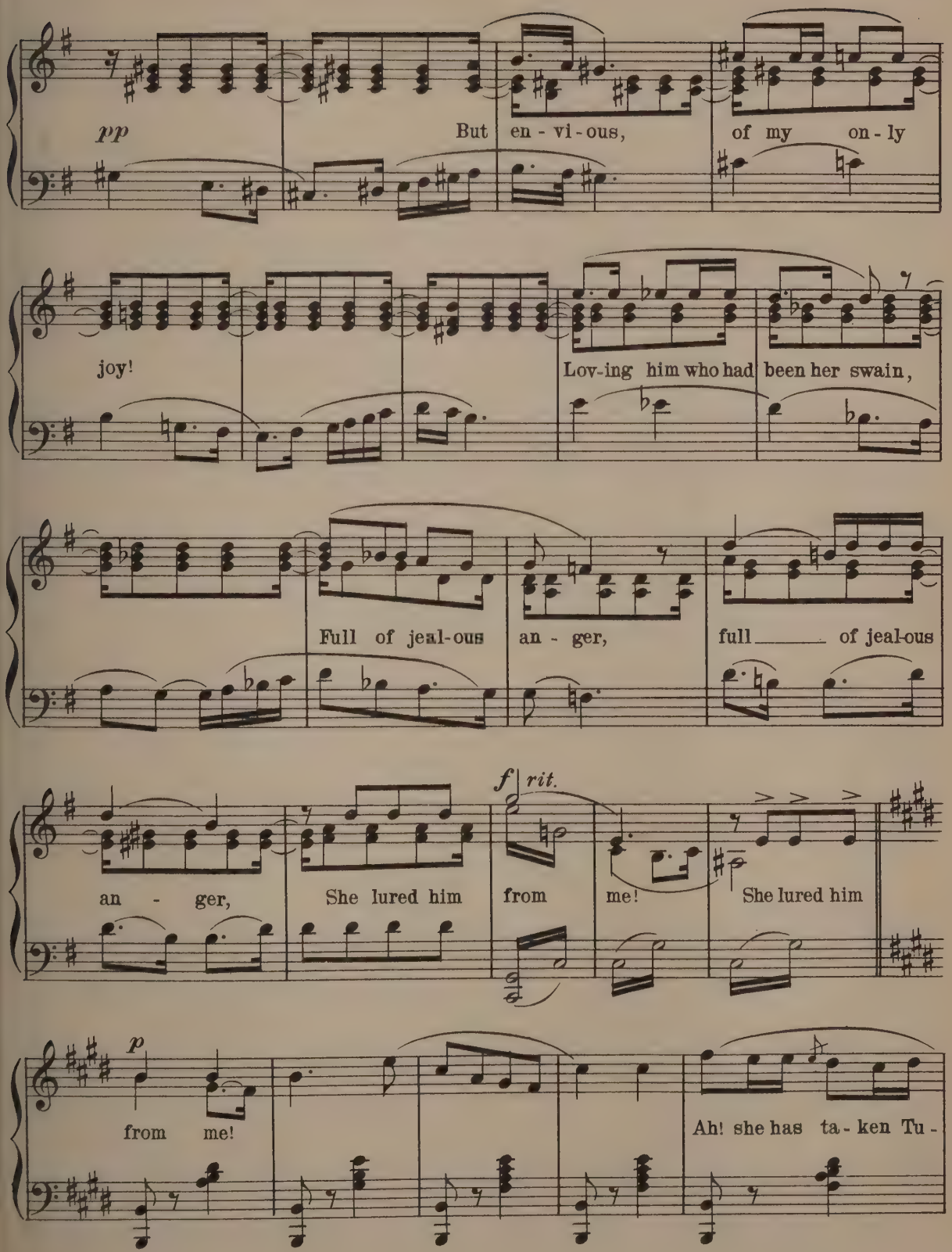
You Must Know

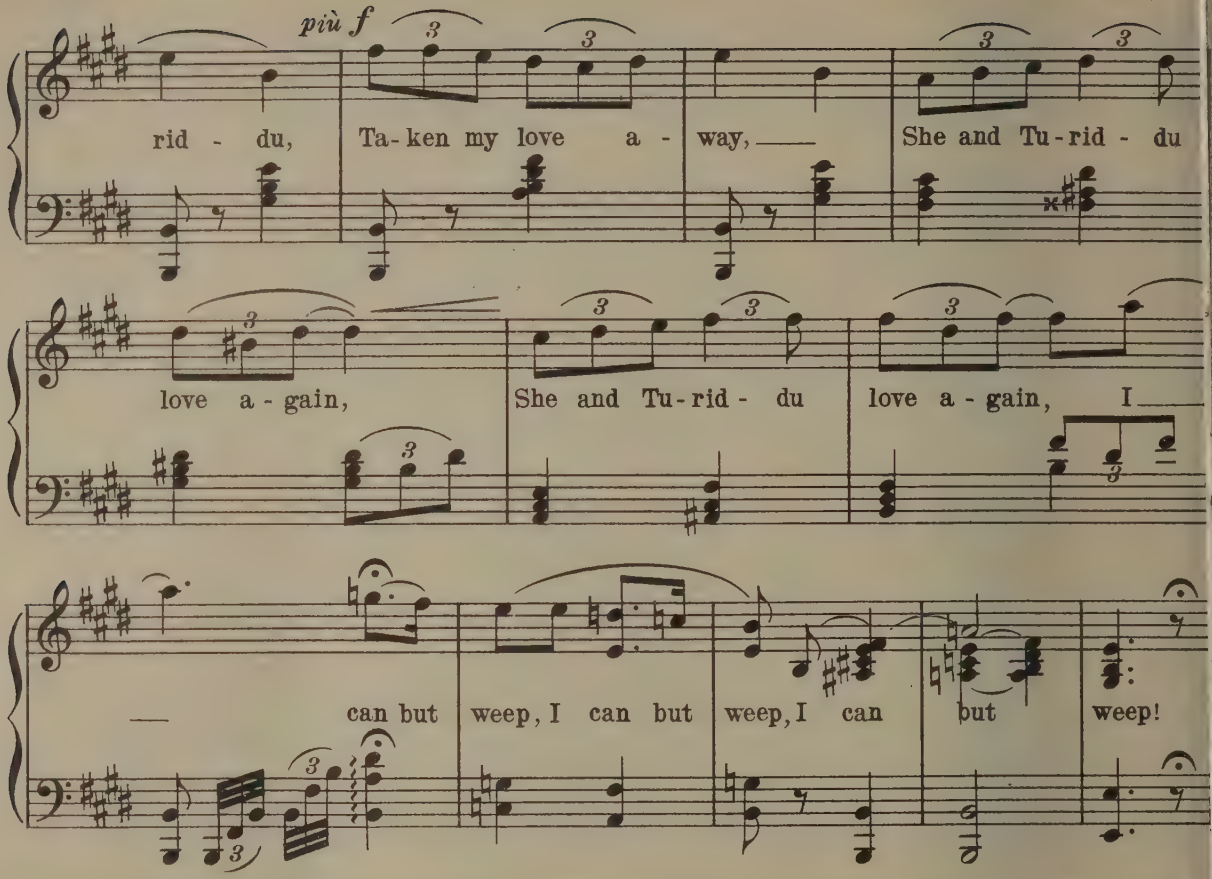
Largo assai sostenuto

Sung by Santuzza



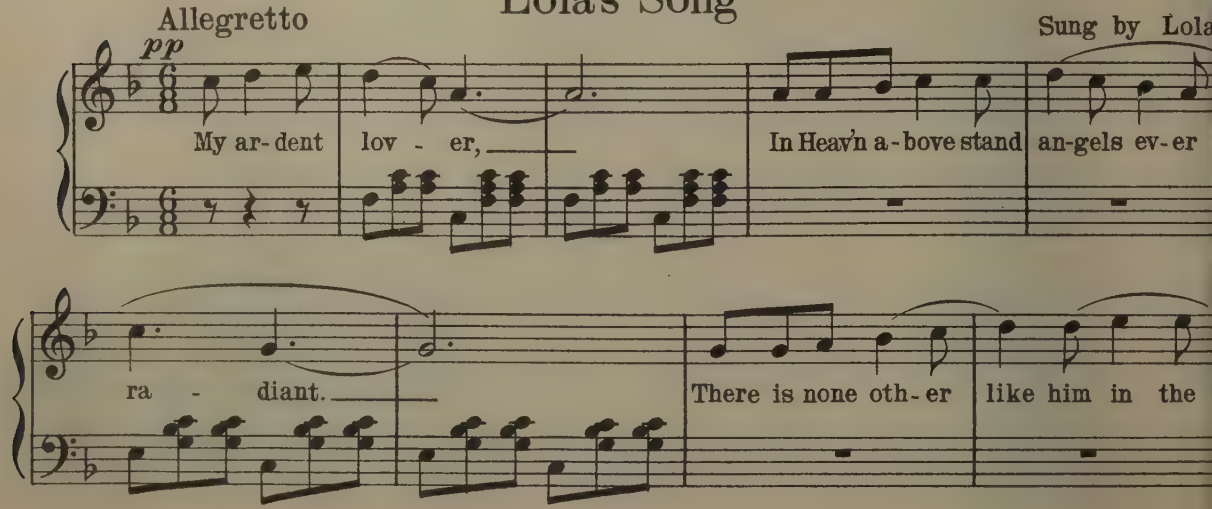

true, And when he found her wed - ded, when he came
cresc.
calando
poco rit
back, to calm the fire of his love which fill'd his heart with pas - sion,
a tempo
pp
accel poco a poco
più f
he lov'd me, and I him, and
ff
appassionate
ff
I him, Ah! and I him!
affrett.
poco rit.

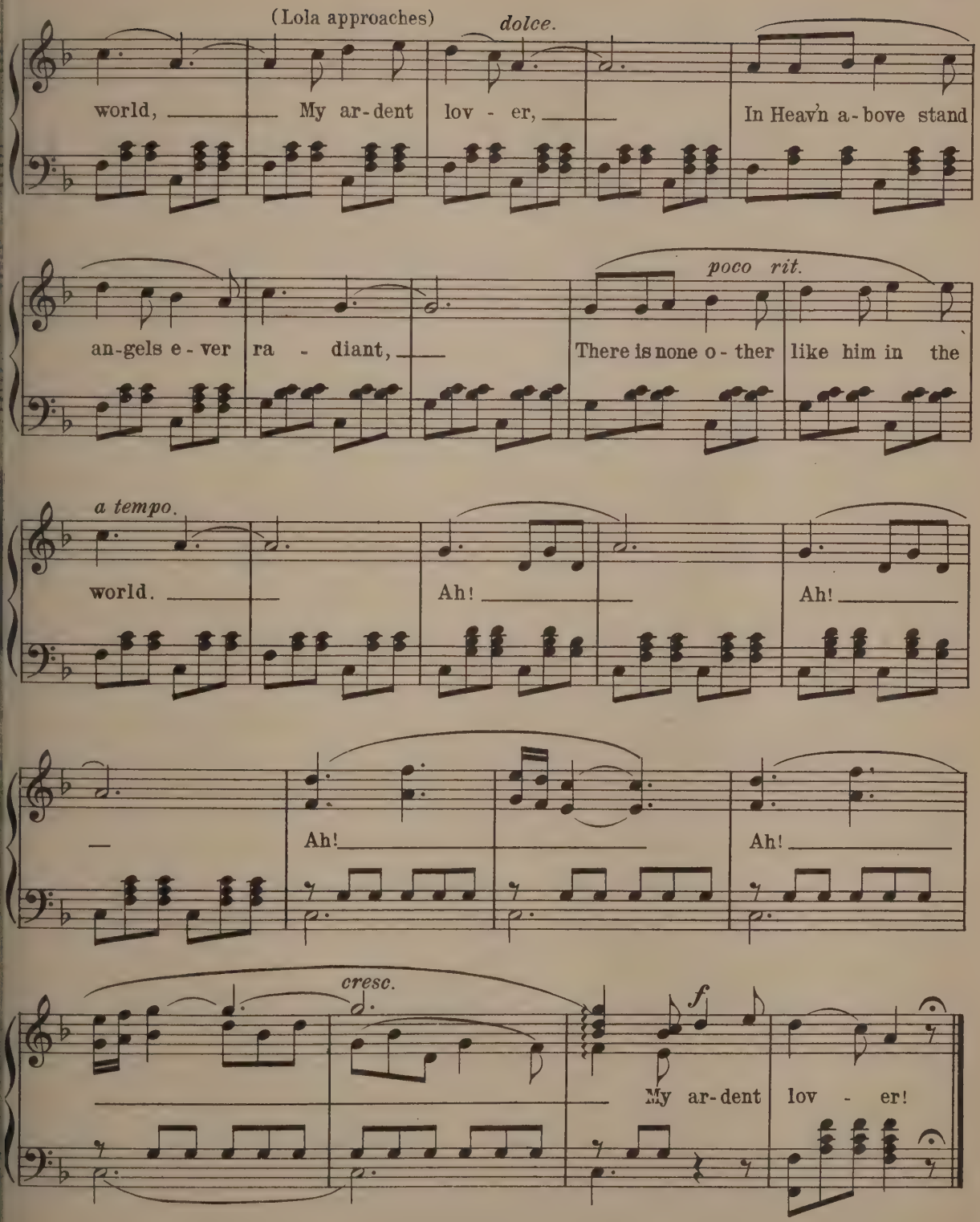

pp
But en - vi - ous,
of my on - ly
joy!
Lov-ing him who had been her swain,
Full of jeal-ous
an - ger,
full of jeal-ous
an - ger,
She lured him
f
rit.
from
me!
She lured him
p
from me!
Ah! she has ta - ken Tu -



As Mother Lucia, deeply grieved at the turn affairs have taken on Easter morning, goes into the churc to pray, Turiddu enters and Santuzza immediately seizes the opportunity to question him in no gentle man ner regarding where he has been. When Turiddu says that he had journeyed to the village of Francofont to purchase wine, she tells him that he is deceiving her and that Alfio has seen him near his cottage. Turid du thereupon becomes exceedingly angry and as he accuses Santuzza of spying upon him, Lola is hear approaching, singing from behind the scenes the song entitled

Lola's Song



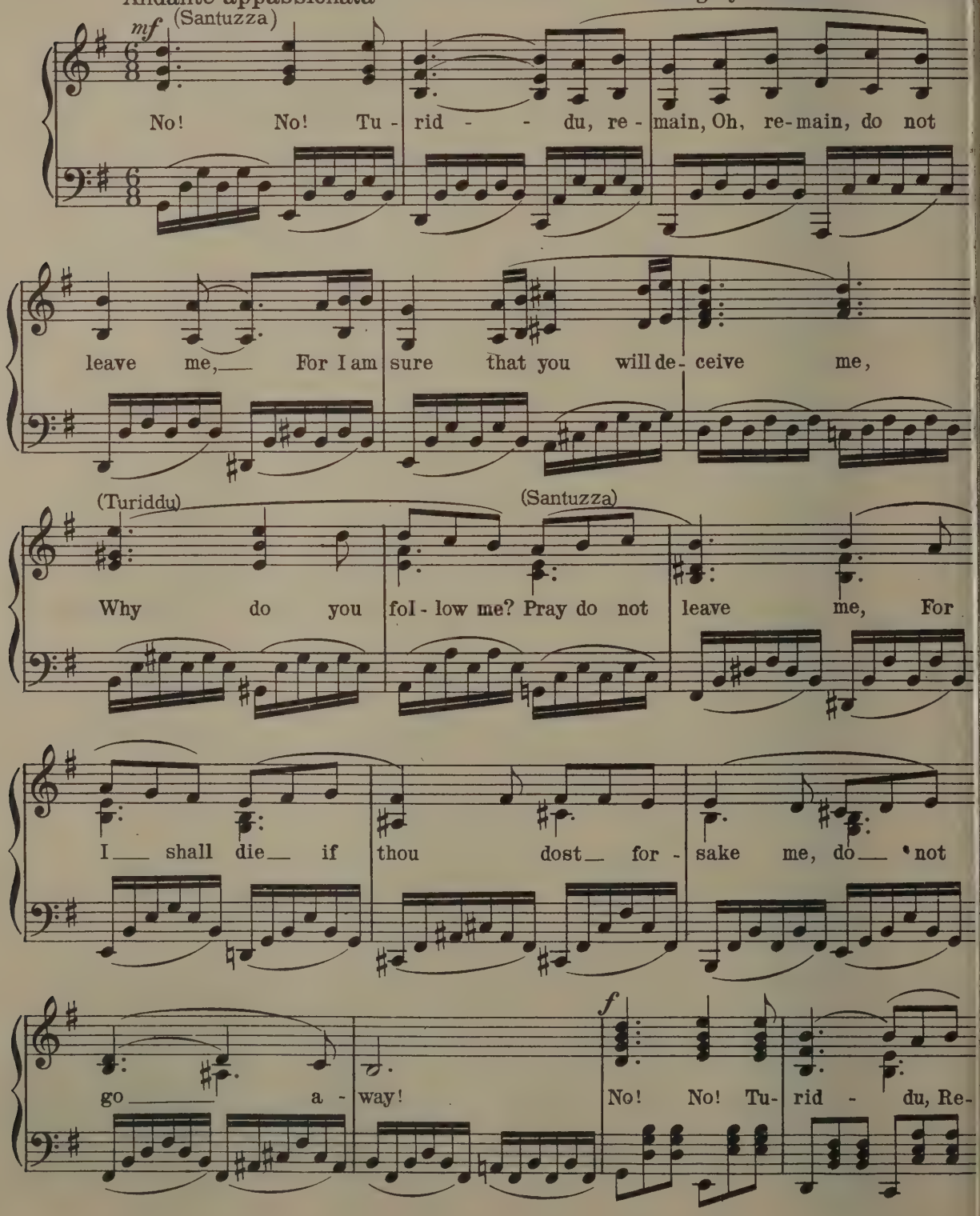


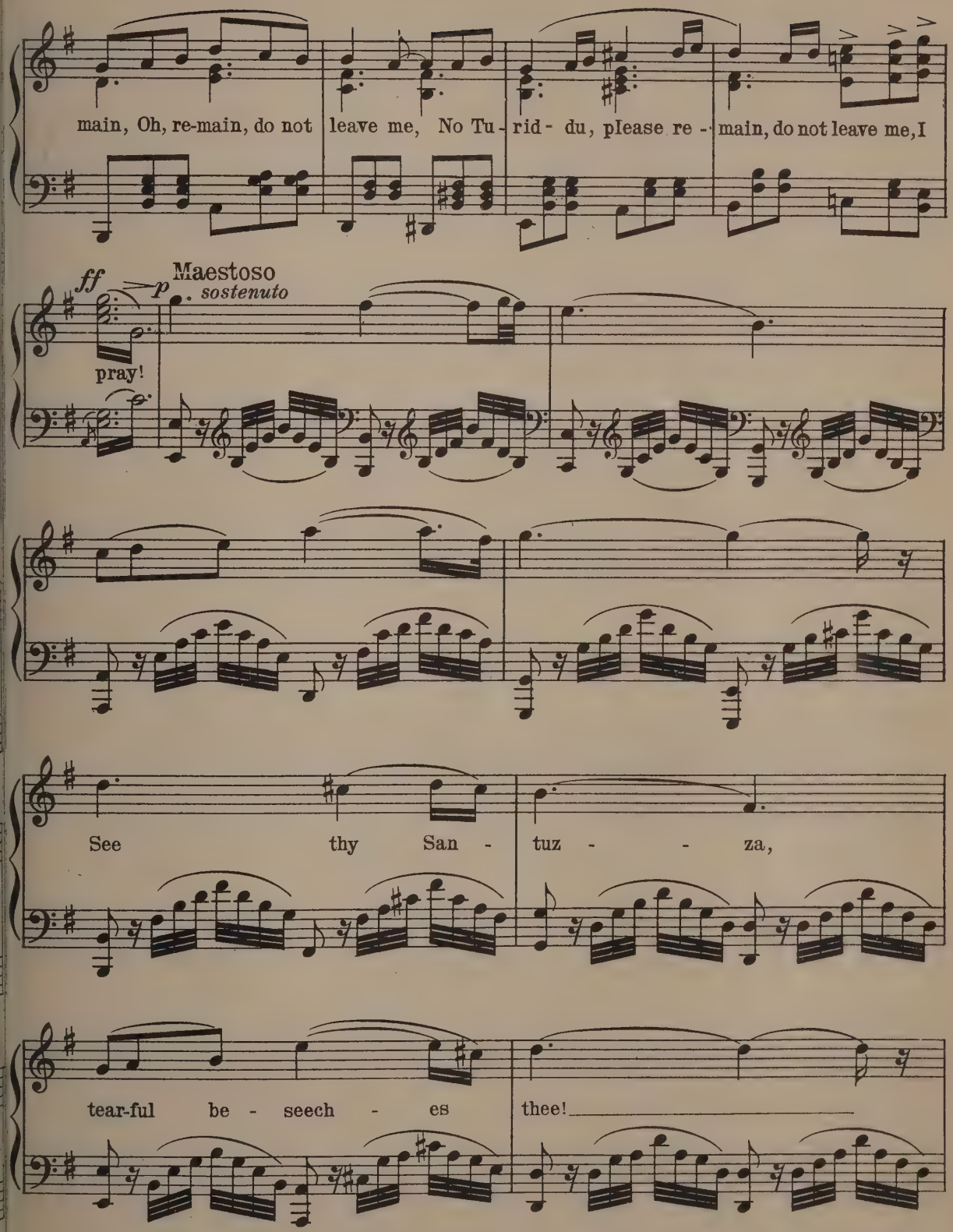
Lola enters, and seeing Turiddu and Santuzza together, mocks at both of them, and finally enters the church

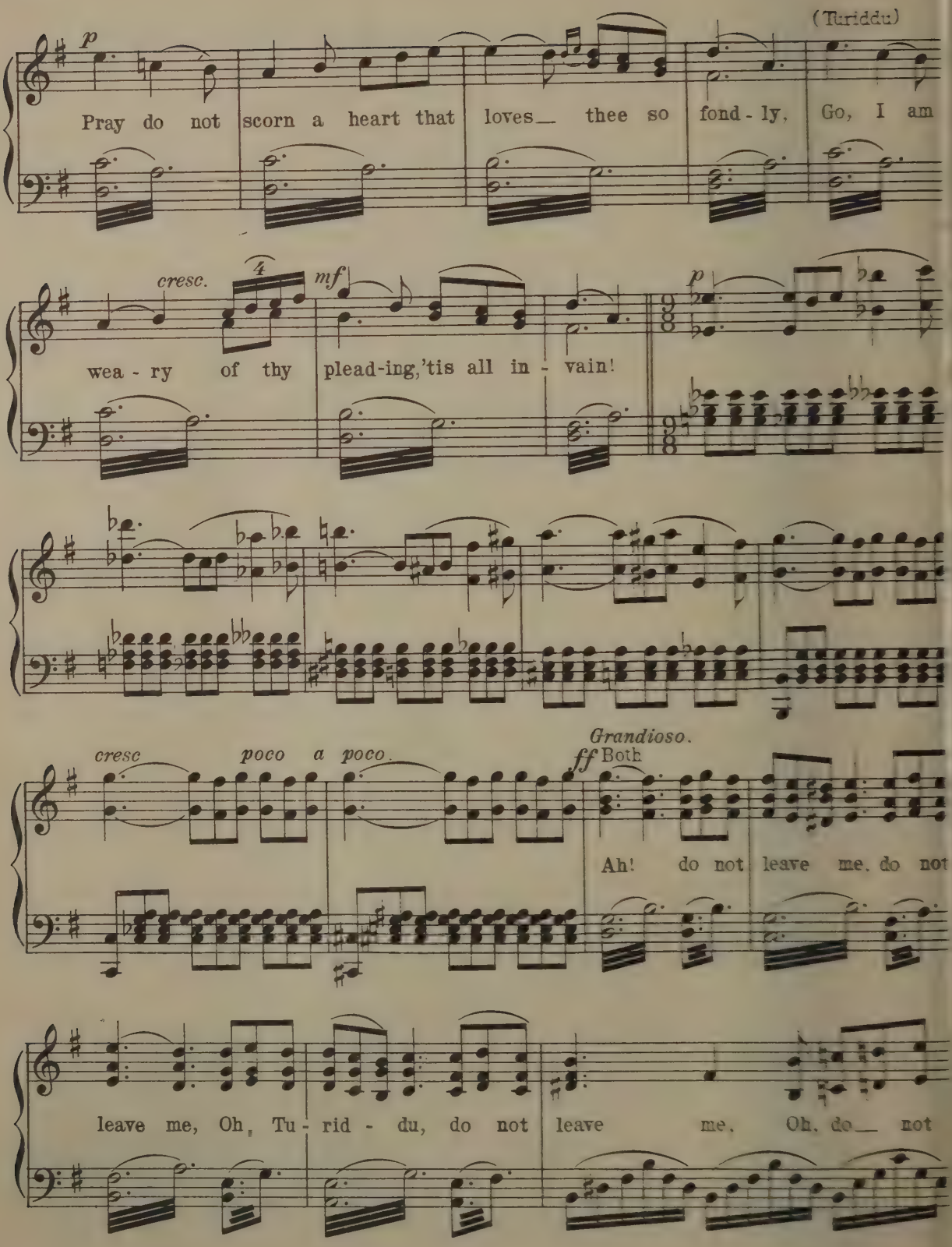
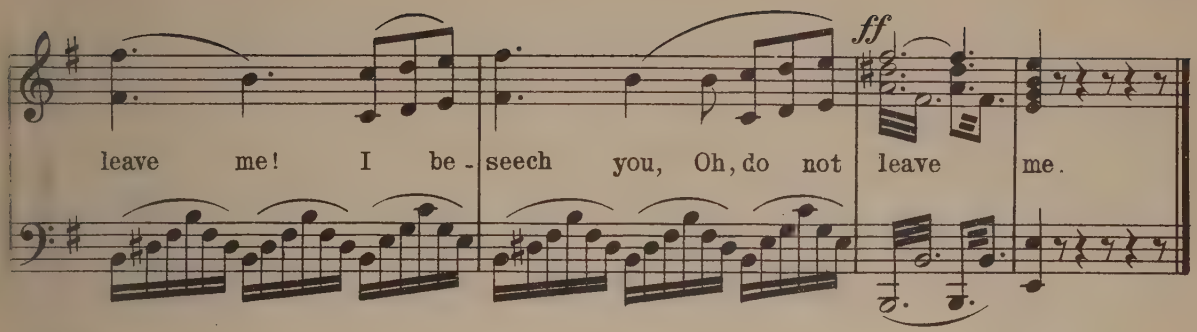
leaving them alone. Santuzza again attempts to induce Turiddu to listen to her and the act culminates in th magnificent duet entitled

No, No, Turiddu

Sung by Santuzza and Turiddu



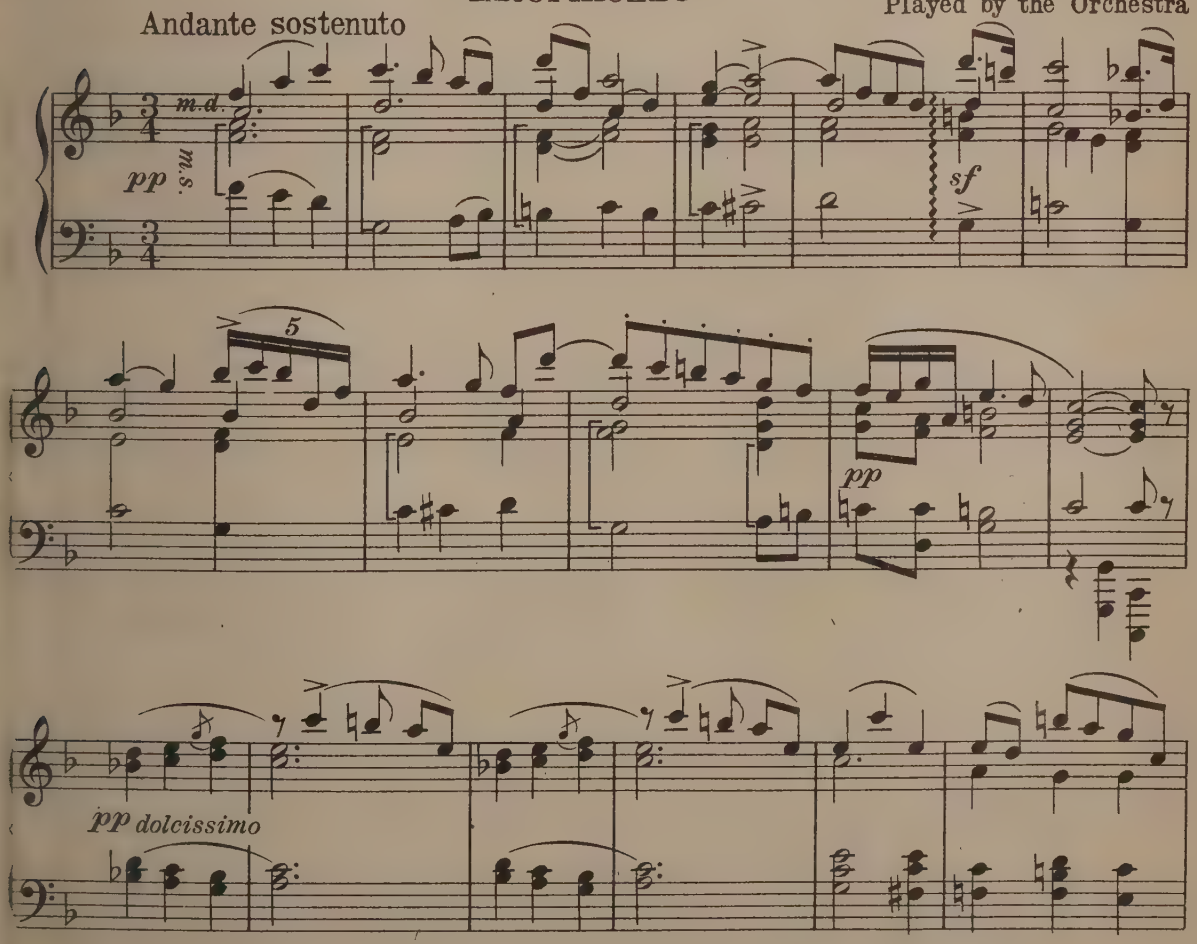

main, Oh, re-main, do not leave me, No Tu - rid - du, please re - main, do not leave me, I
ff
p
Maestoso
sostenuto
pray!
See thy San - tuz - za,
tear-ful be - seech - es thee!

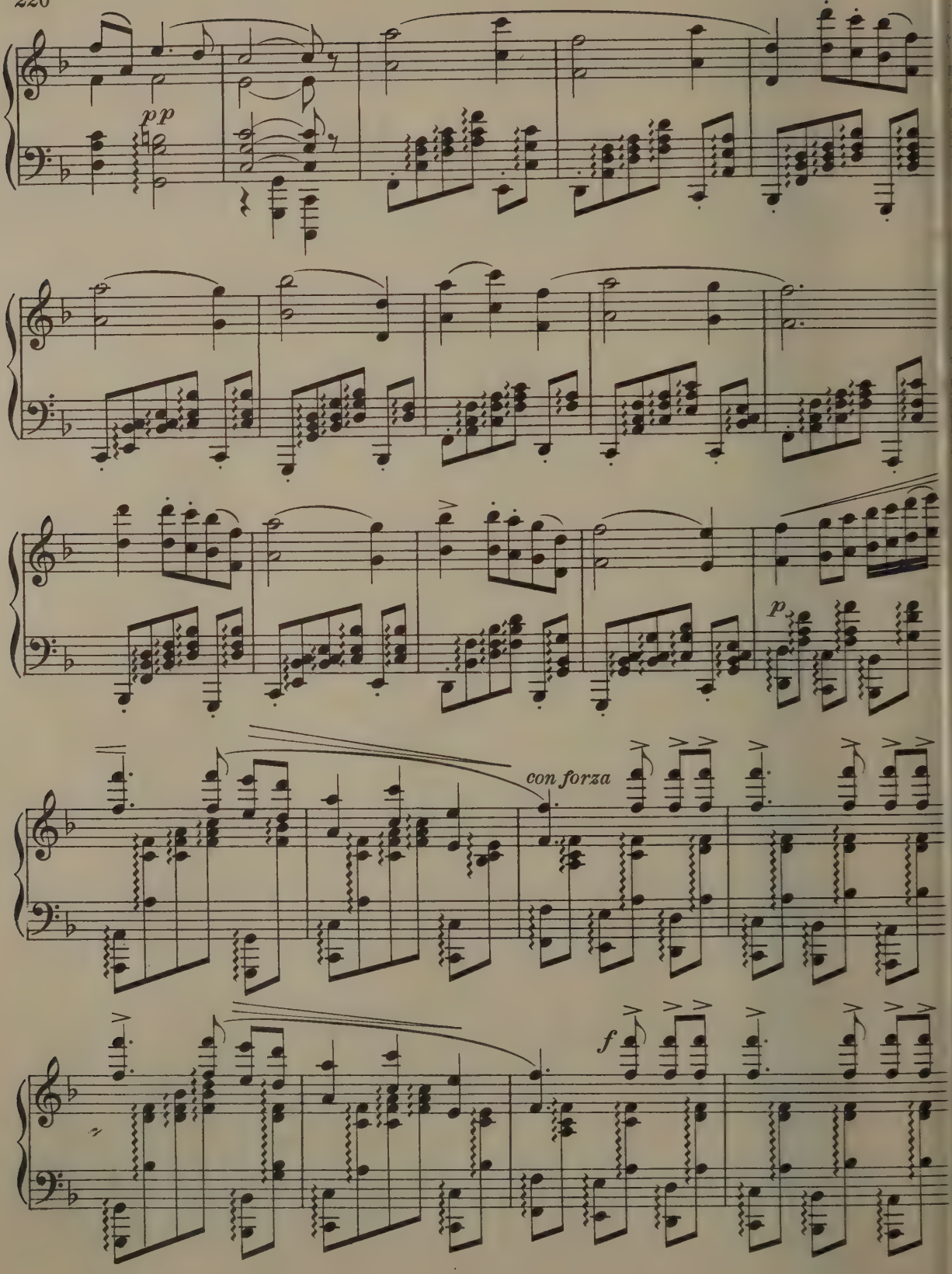
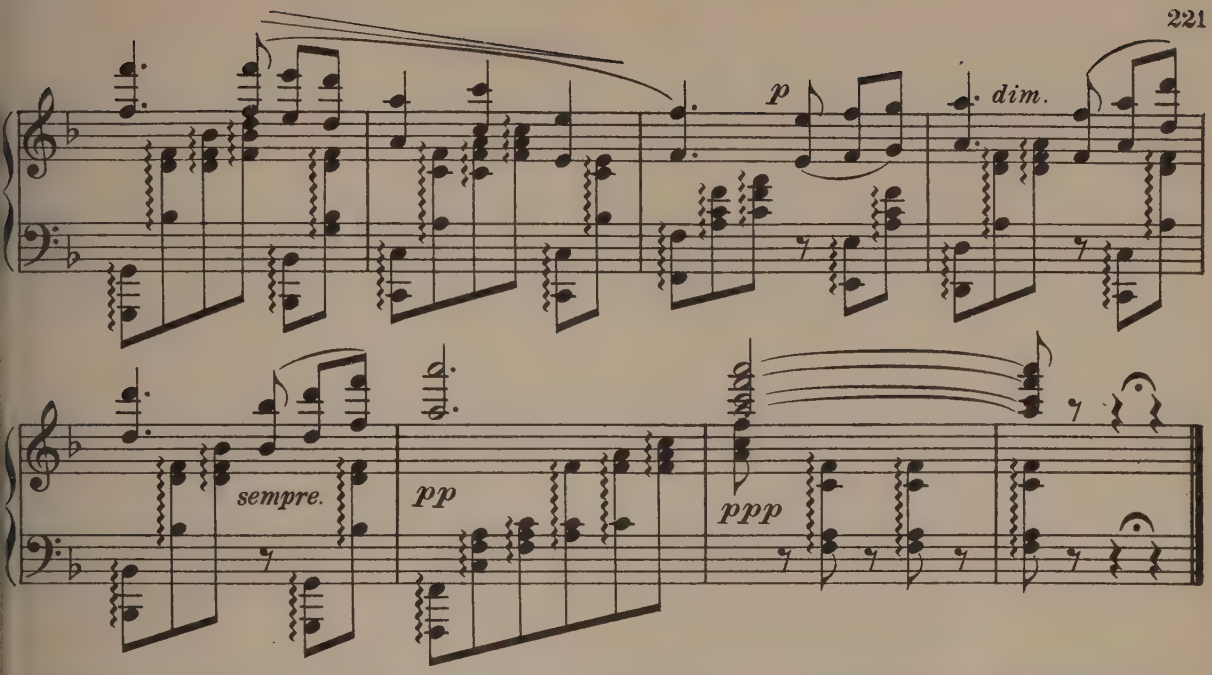

(Turiddu)
p
Pray do not scorn a heart that loves_ thee so fond - ly, Go, I am
cresc.
mf
wea - ry of thy plead-ing,'tis all in - vain!
p
cresc poco a poco.
Grandioso.
ff Both
Ah! do not leave me, do not
leave me, Oh, Tu - rid - du, do not leave me, Oh, do_ not

Turiddu however persists in his determination to leave her, and when she continues to importune him, throws her to the ground and enters the church, whereupon Santuzza in a high fury curses him.

As she is standing there, full of impotent anger, Alfio enters and in the madness of her jealousy, Santuzza discloses to him the fact that Turiddu has not only disgraced her, but has also been carrying on a desperate flirtation with Lola, Alfio's wife, whereupon Alfio swears that Turiddu shall pay the penalty of his double treachery. At this point there is a pause in the action and the orchestra plays the beautiful

Intermezzo

Played by the Orchestra

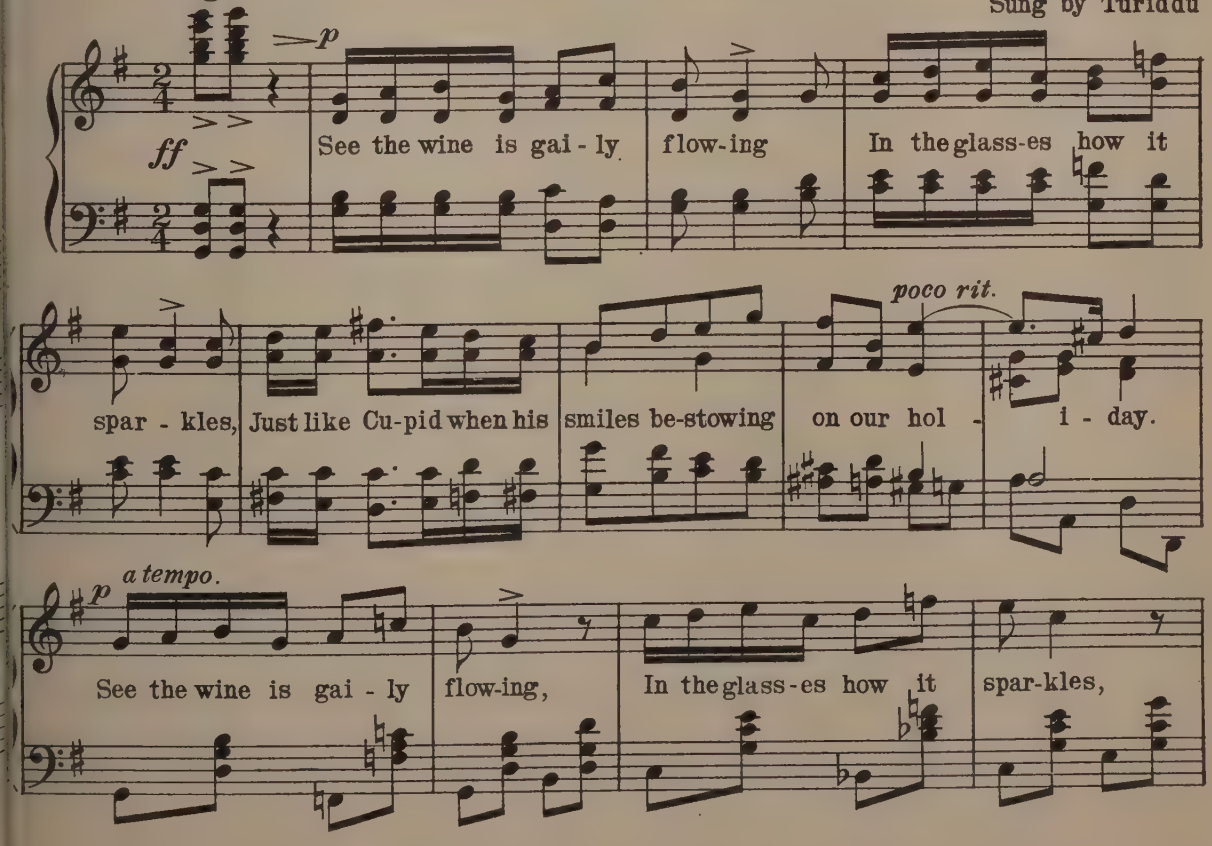


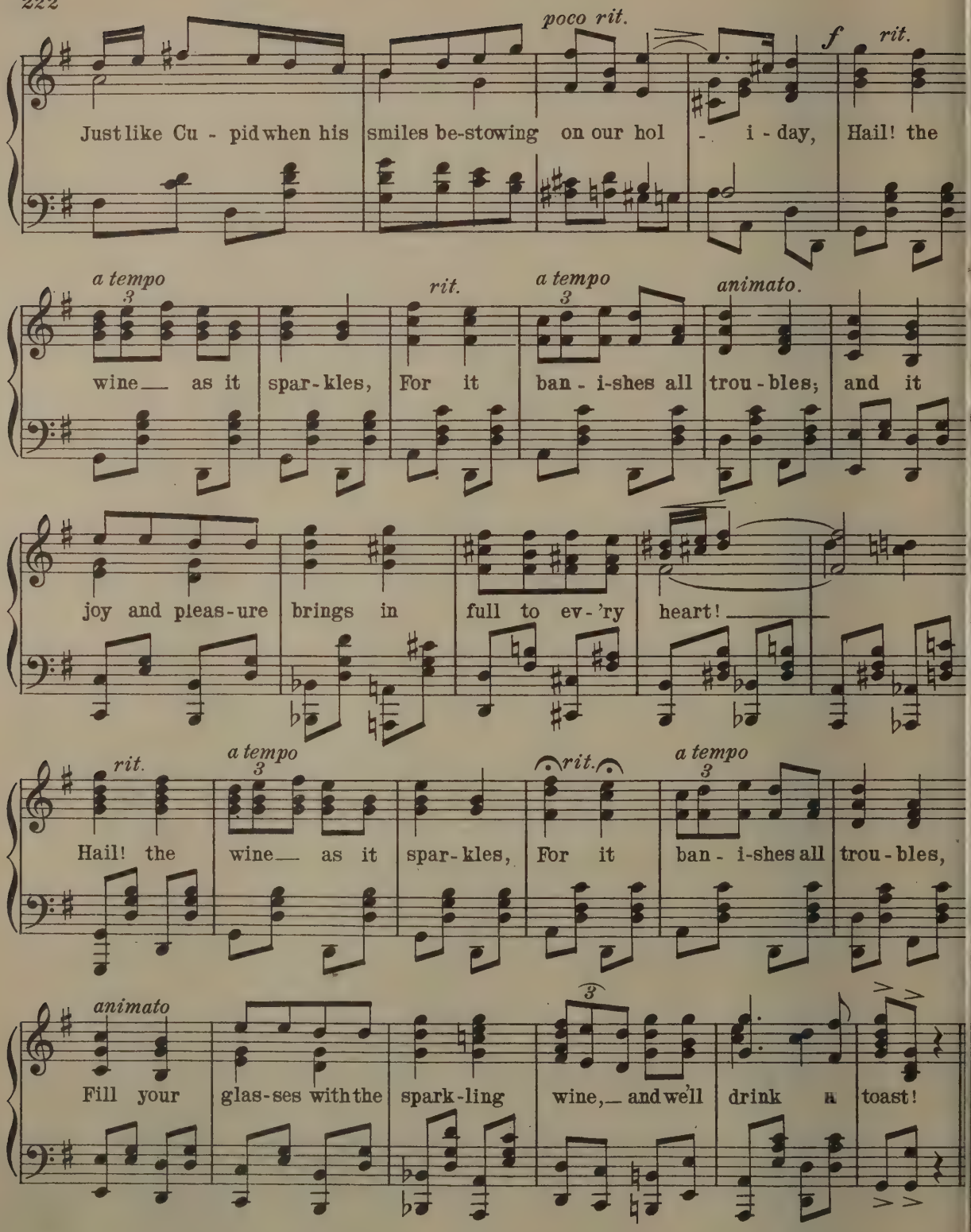

pp
p
con forza
f

The people then pour out of the church after the service, Turiddu and Lola among them. Turiddu detains Lola, although she insists that she must go to meet her husband Alfio. He then invites the people to celebrate the day in a cup of red wine and as the glasses from the inn are passed around he sings the merry

Drinking Song

Larghetto

Sung by Turiddu



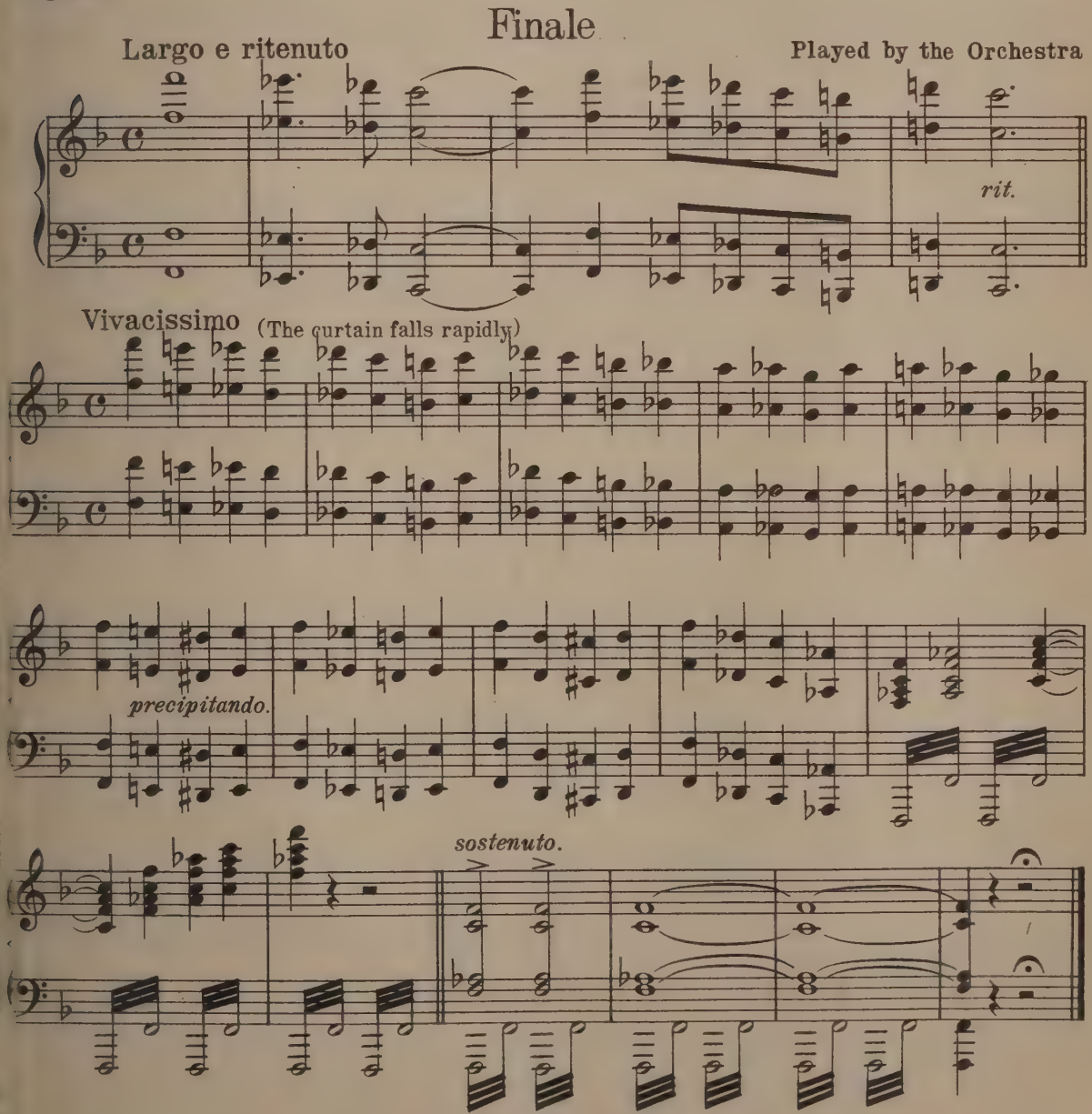


At the conclusion of the song Alfio enters and when Turiddu offers him a cup of wine, refuses it. Turiddu throws away the wine in anger and the women forseeing, a quarrel, go away, taking Lola with them The two

men embrace and Turiddu bites Alfio's ear viciously, which, according to the Sicilian custom, constitutes the challenge for a duel.

Alfio accepts the challenge and Turiddu, while acknowledging the justice of Alfio's desire for vengeance, warns him that Santuzza's knife will be imbedded in his (Alfio's) heart if he (Turiddu) falls.

There then follows an affecting parting scene between Mother Lucia and her son Turiddu. He has come to a full realization of the fact that he has treated Santuzza shamefully, and while he does not want to let his mother know that he is going to fight a duel with Alfio, he implores her to take good care of Santuzza.

Bidding his mother a last farewell, he rushes away as Santuzza enters. The music assumes the greatest possible dramatic power; a woman enters and shrieks "Neighbor Turiddu is murdered." The people rush upon the stage as Santuzza, overcome by her consciousness that his death is due to her, falls swooning upon the ground.

END OF THE OPERA.

AÏDA

Libretto by A. Ghislanzoni — Music by Giuseppe Ver

CHARACTERS

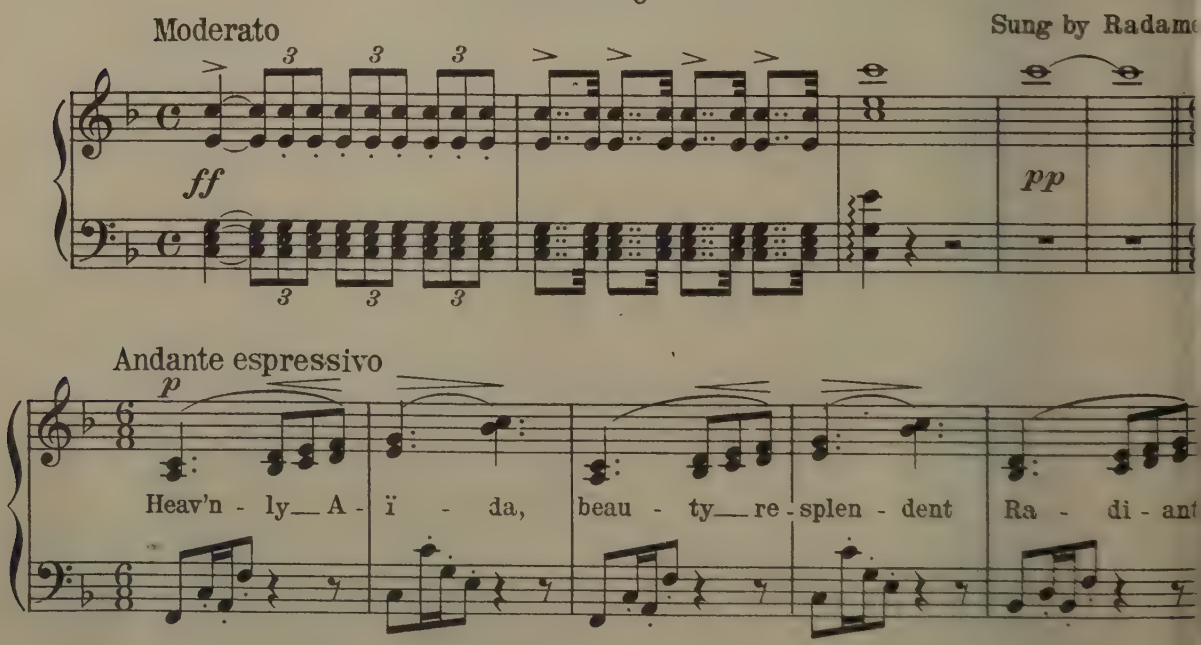
AMONASRO, King of Ethiopia — AMNERIS, his daughter
AÏDA, his daughter — RADAMES, an Egyptian captain
THE KING OF EGYPT — RAMPHIS, a high priest

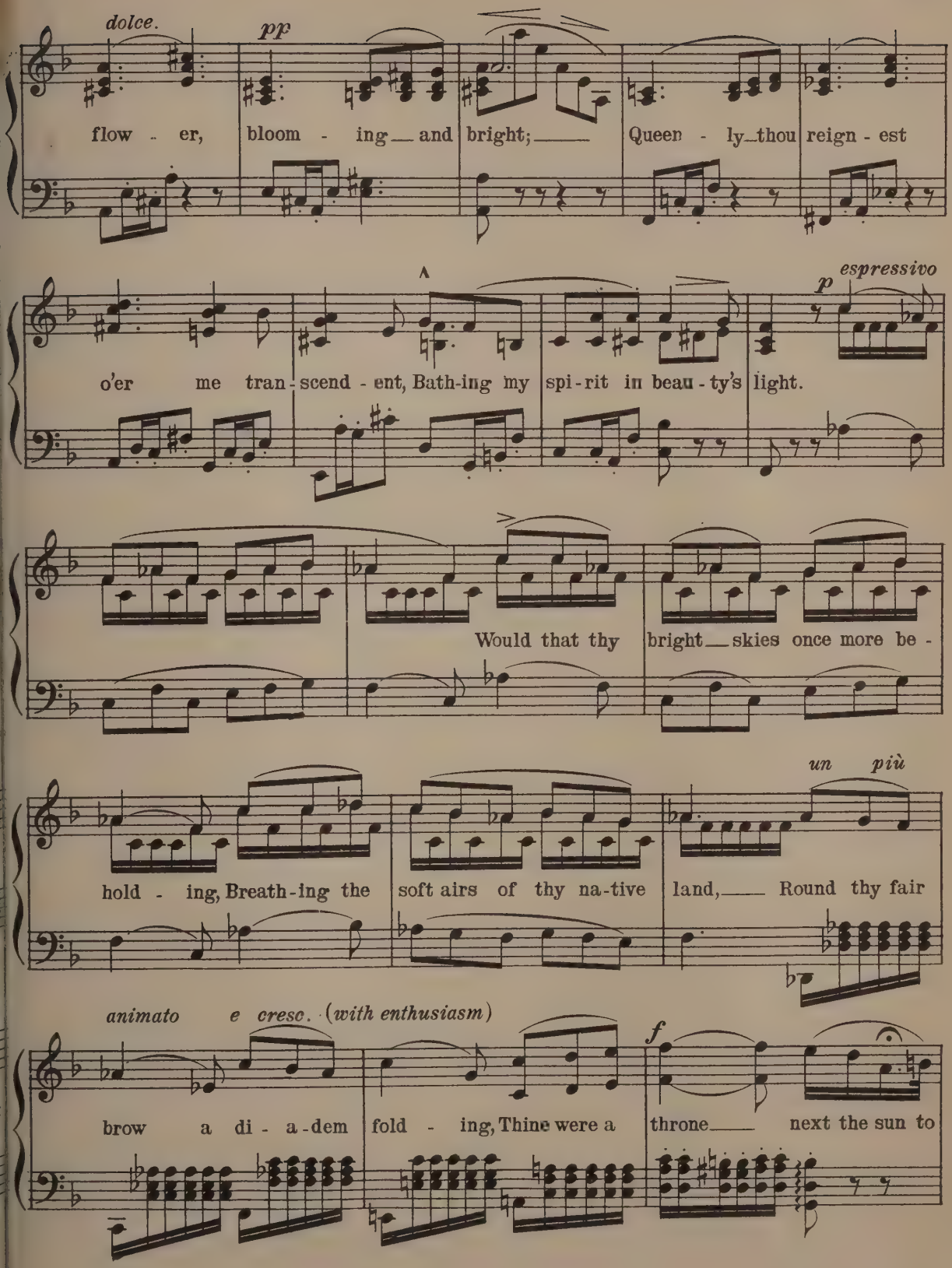
The scene is laid in Memphis and Thebes in Pharoah's time.

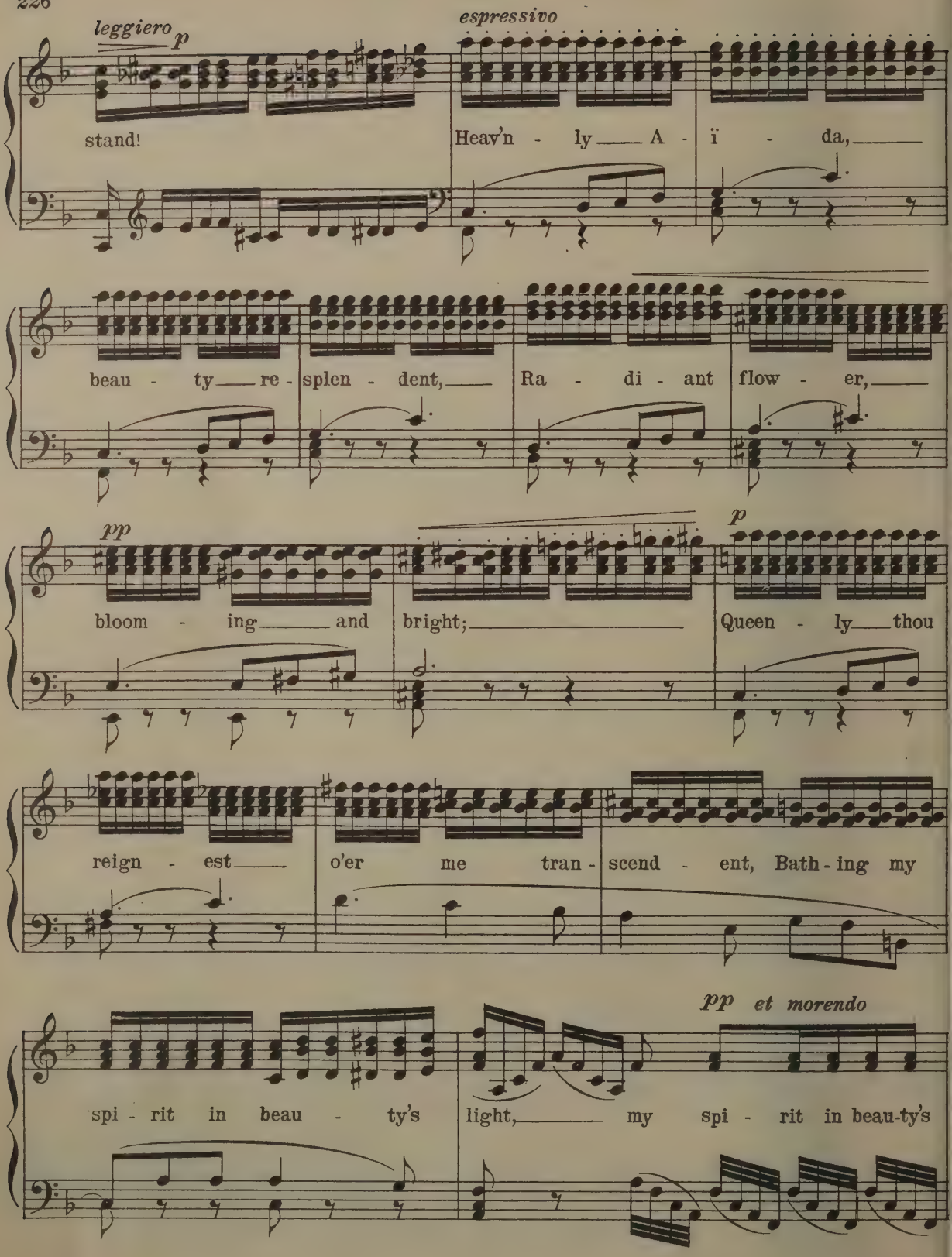
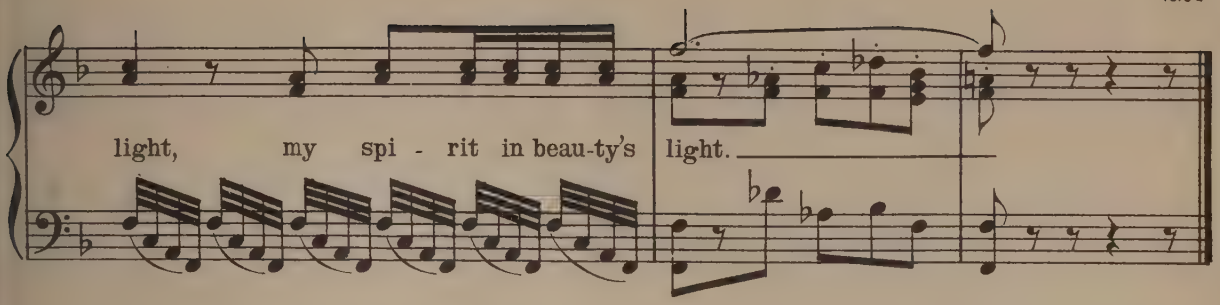
ACT I

The first scene takes place in a hall of the King's palace at Memphis. Ramphis, the high priest tells R dames, a captain in the King's Guard, that the Ethiopians are again threatening the Egyptians and that he h consulted the Goddess Isis, who has named the supreme leader of the Egyptian army. Ramphis leaves to form the King of the Goddess's decree. Radames, left alone, gives expression to his hope that he will be t one selected as leader and that he will be enabled to return victorious to Aïda (with whom he is deeply love) in the beautiful air

Heav'nly Aïda

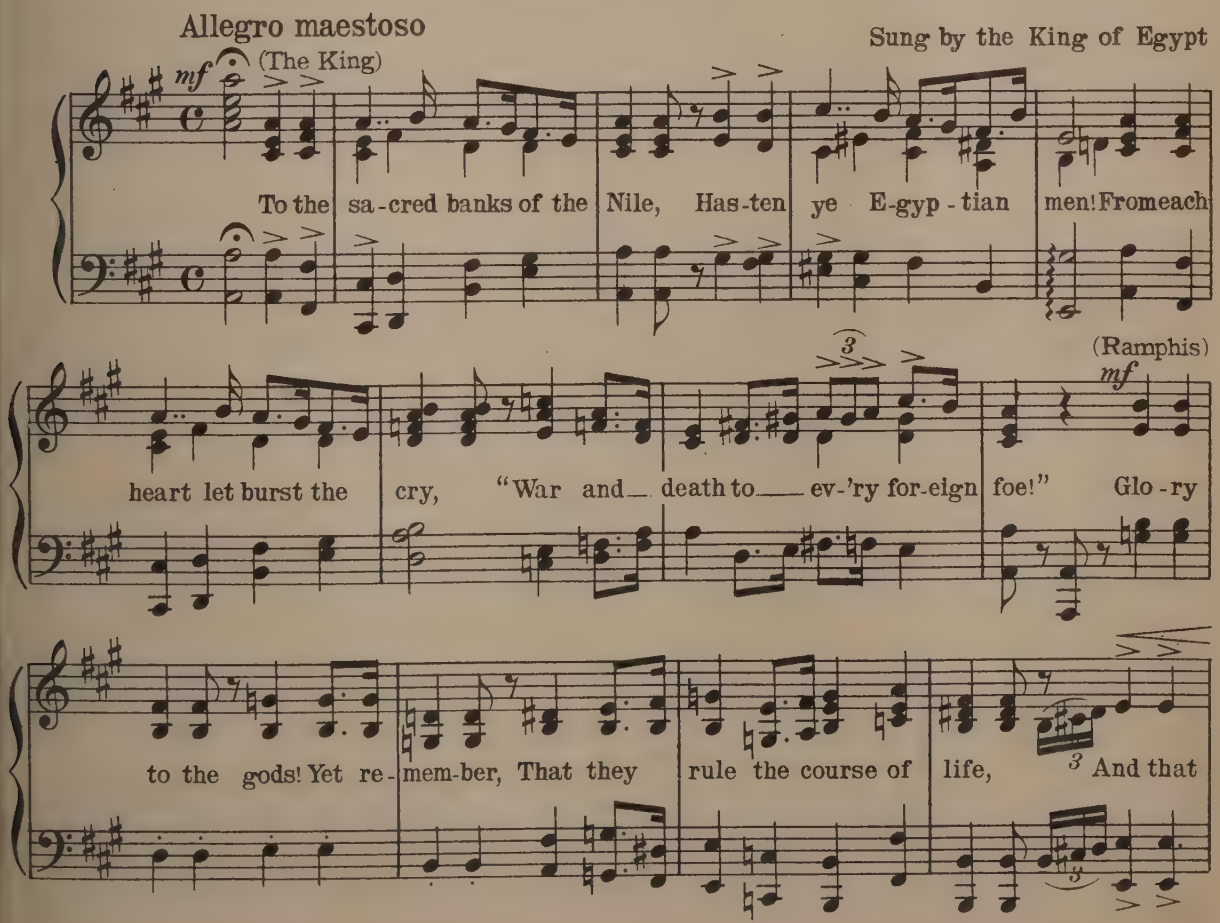


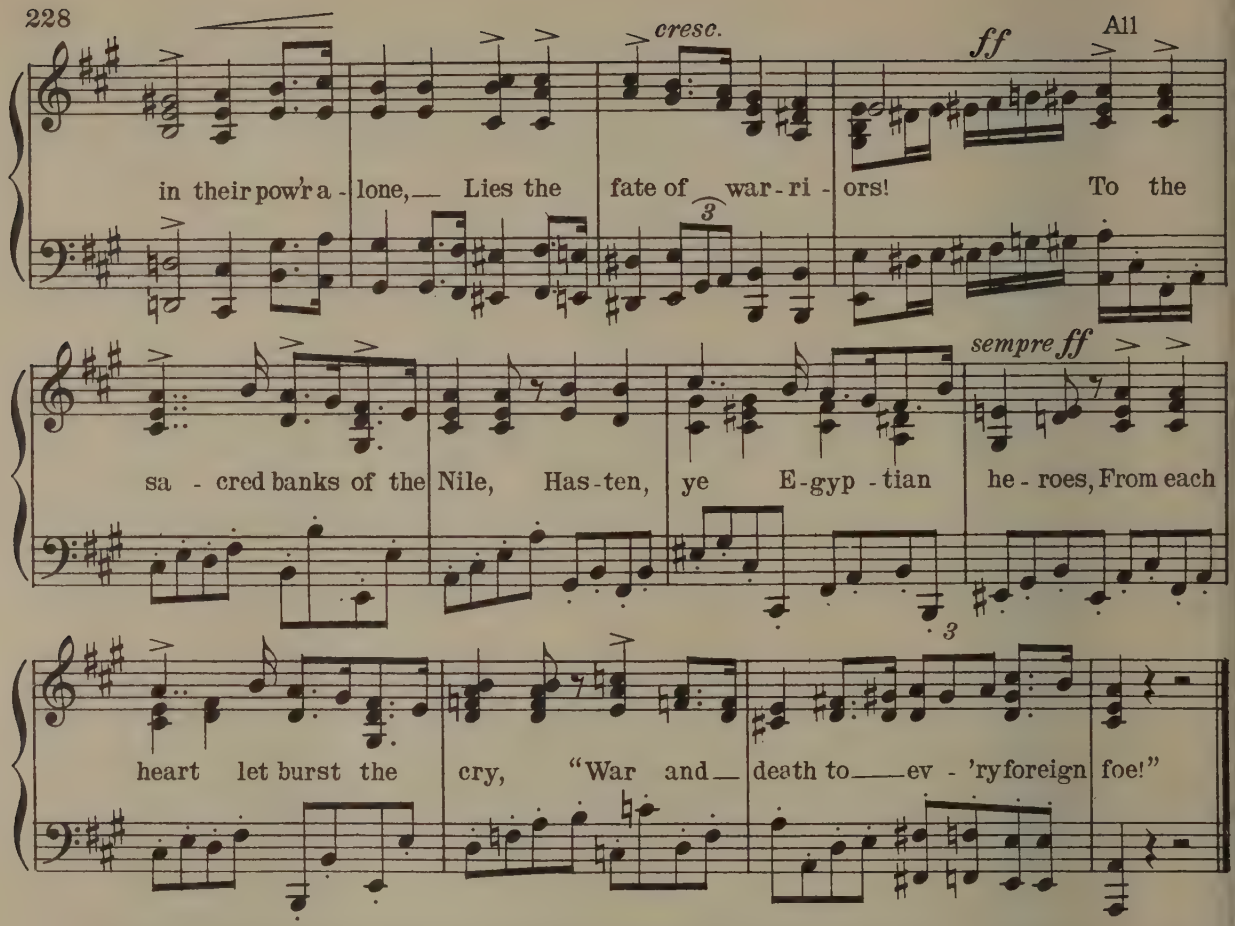

dolce.
pp
flow - er, bloom - ing and bright; Queen - ly thou reign - est
p espressivo
o'er me tran - scend - ent, Bath-ing my spi - rit in beau - ty's light.
Would that thy bright skies once more be -
un più
hold - ing, Breath-ing the soft airs of thy na-tive land, Round thy fair
animato e cresc. (with enthusiasm)
f
brow a di - a - dem fold - ing, Thine were a throne next the sun to


leggiero
p
espressivo
stand!
Heav'n - ly A - ï - da,
beau - ty re - splen - dent, Ra - di - ant flow - er,
pp
p
bloom - ing and bright; Queen - ly thou
reign - est o'er me tran - scend - ent, Bath - ing my
pp et morendo
spi - rit in beau - ty's light, my spi - rit in beau-ty's

Amneris, the daughter of the King of Egypt then enters and seeks by clever questioning to ascertain whether Radames loves her. Realizing that Aïda, the woman he loves, is a slave to Amneris under the Egyptian law, Radames gives her evasive answers but cannot restrain an exclamation of joy when Aïda joins them. Amneris, quickly noting his attitude, immediately becomes suspicious of Aïda and resolves to find some method of confirming her suspicions.

At this moment the King enters with his suite and a messenger from Thebes informs him that Egypt has already been invaded by the Ethiopians and that they are led in battle by Amonasro, King of Ethiopia. To Radames' great joy, the King then names him leader of the Egyptian forces and spurs him on to glorious deeds with the song

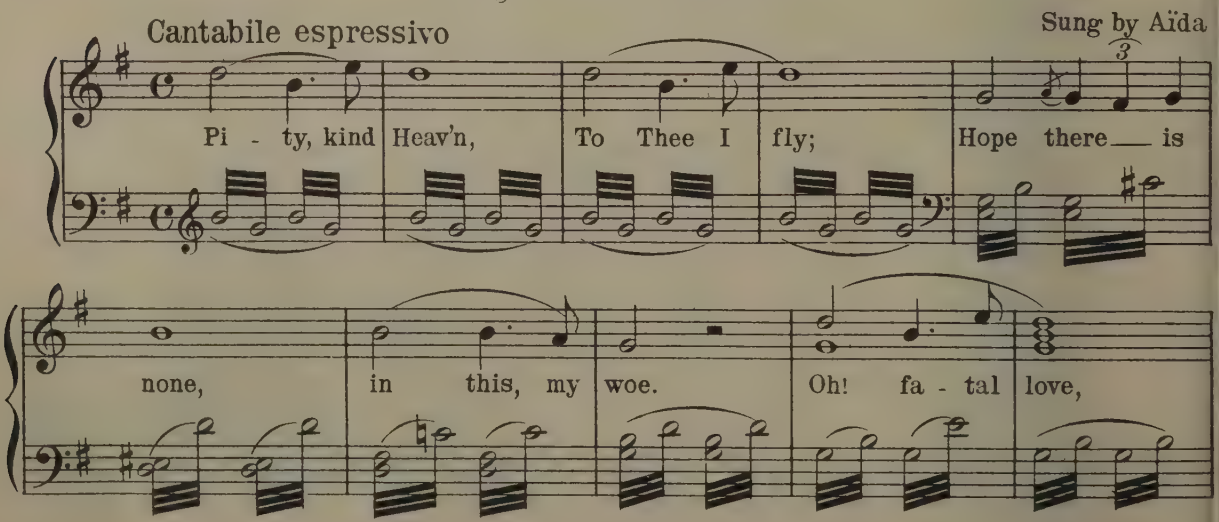
To the Sacred Banks of the Nile

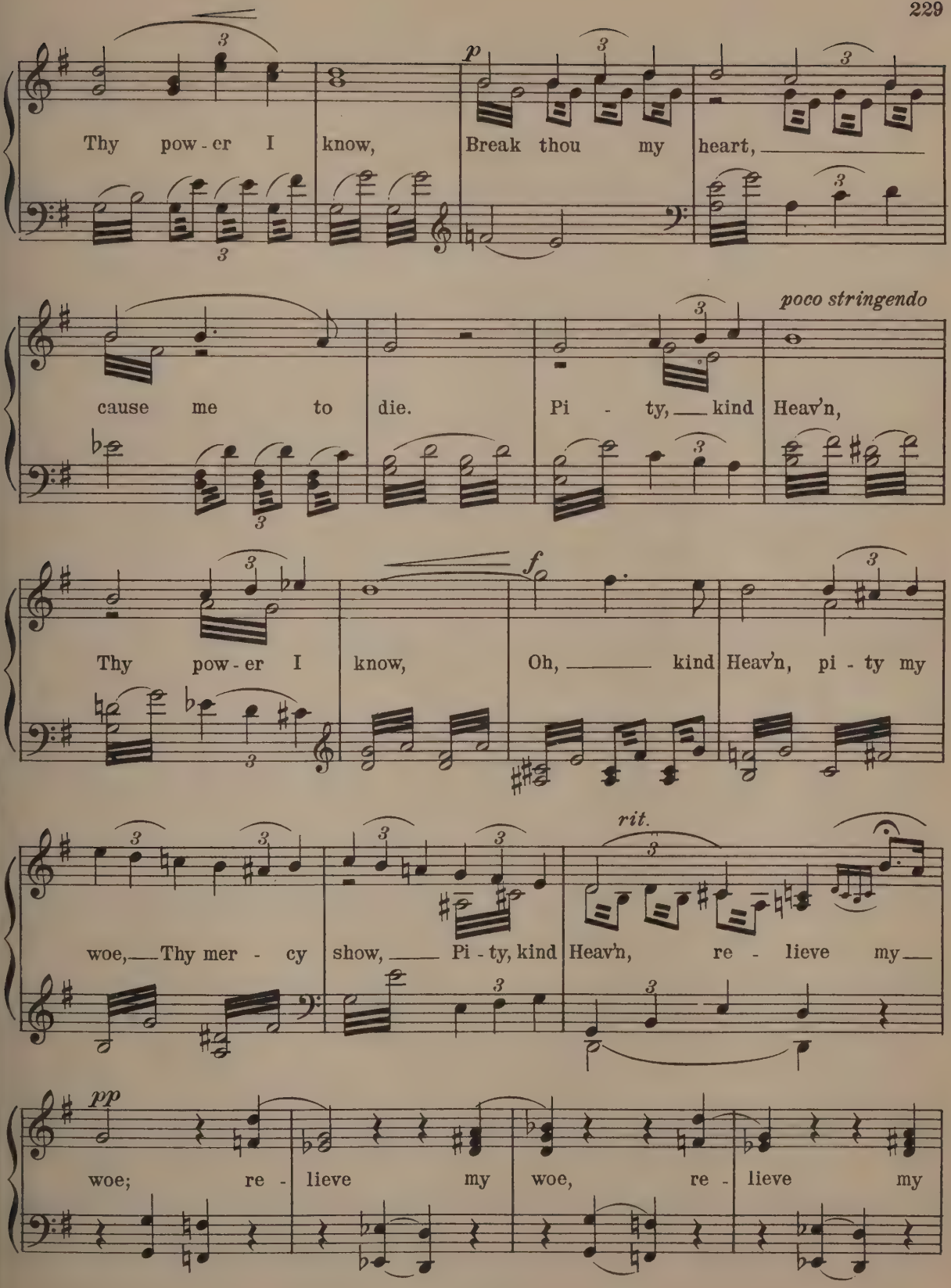
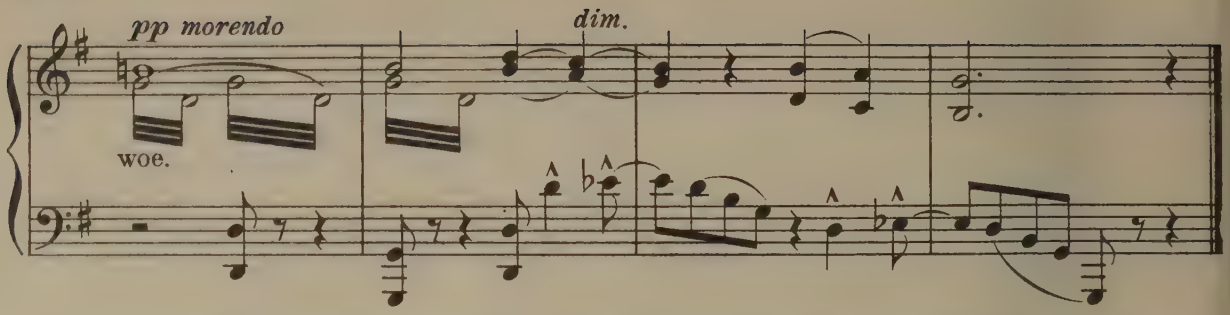




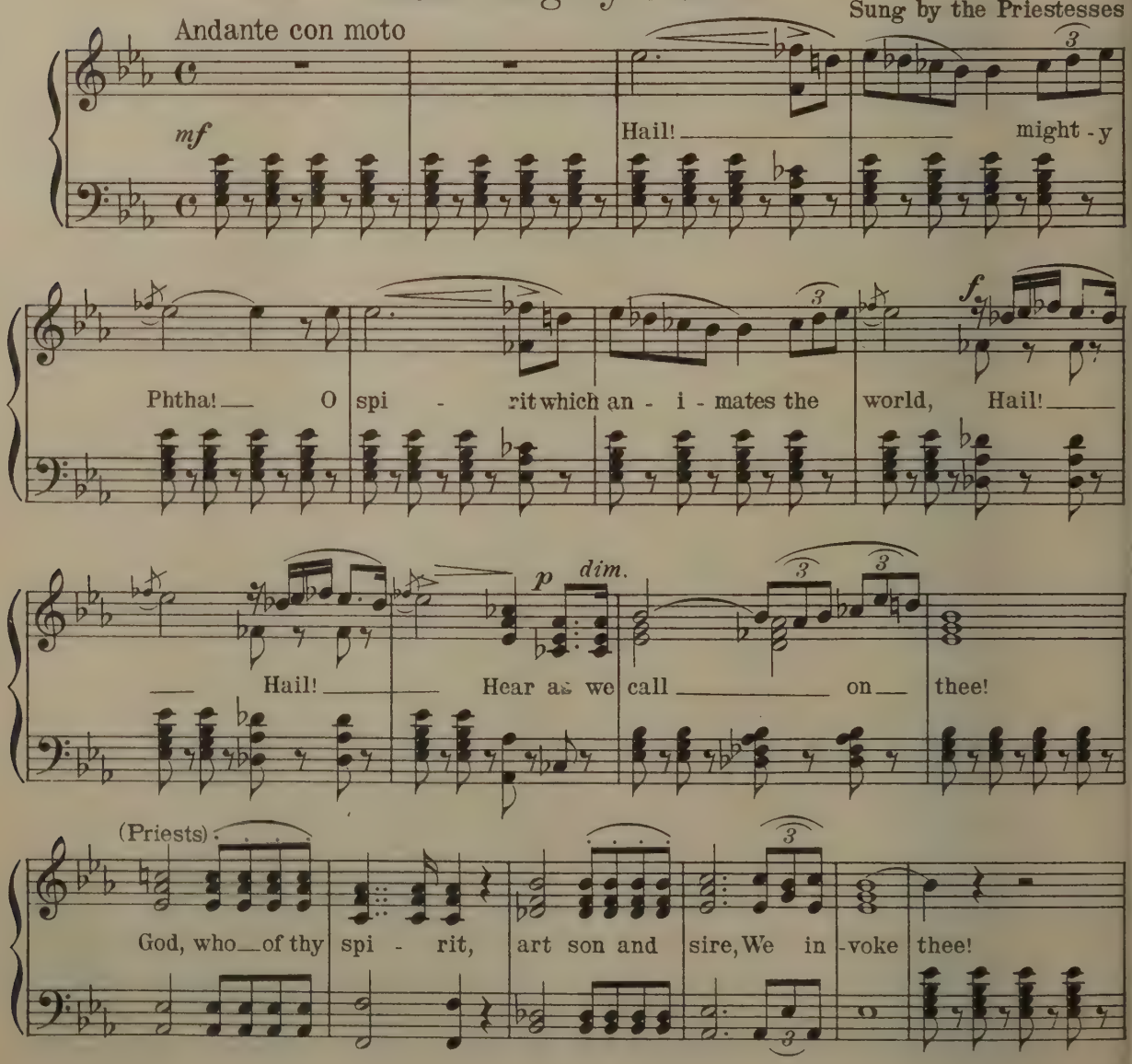
All but Aïda then repair to the temple of Vulcan to offer up sacrifice before the departure of the troops. Left alone, she bemoans the fact that the man whom she loves has been chosen leader of the Egyptian forces; that if she wishes him well it means the destruction of her country, her father and her brothers; if she wishes him ill, it would mean the destruction of the man whom she loves. In deep distress she appeals to Heaven for relief in the aria

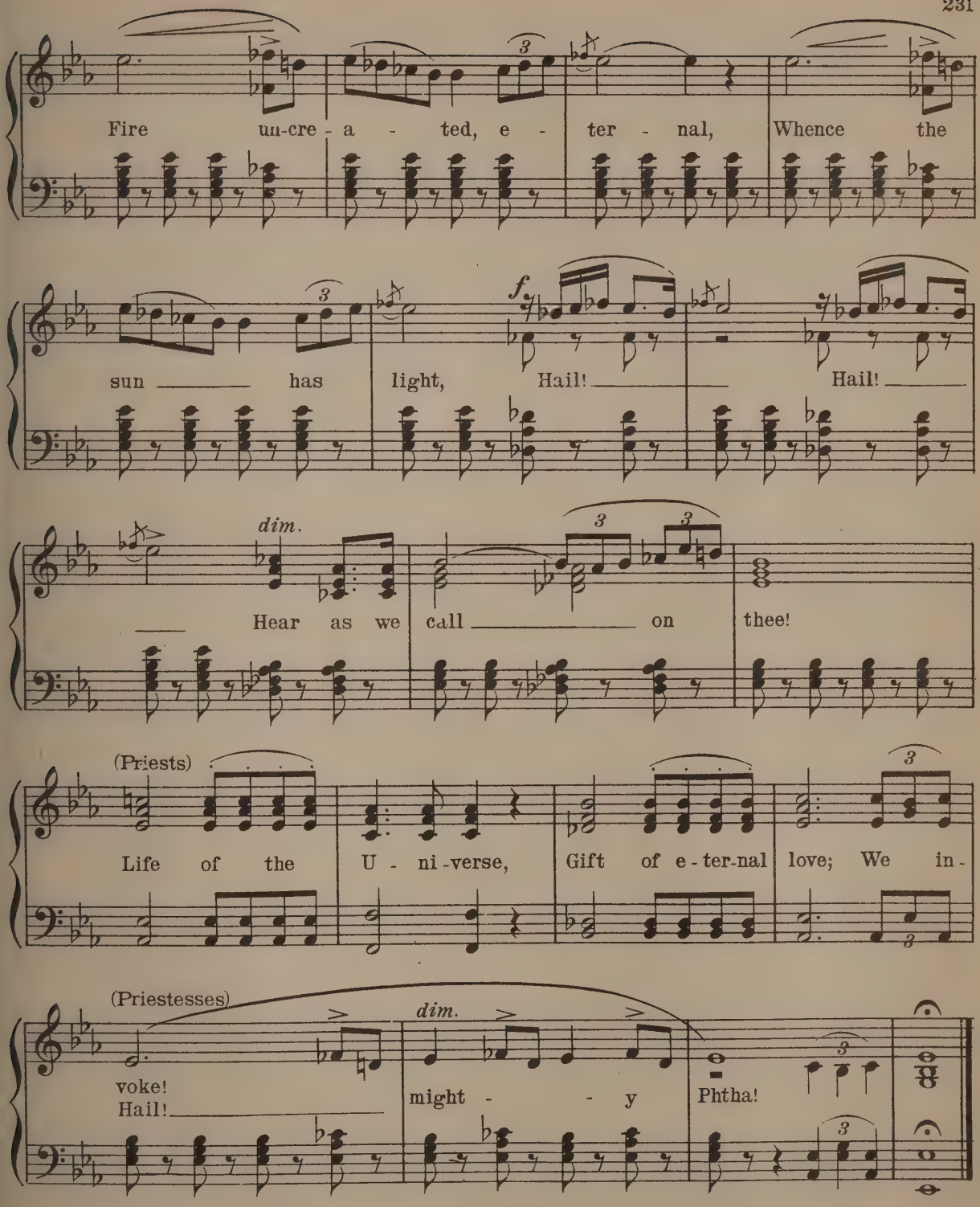
Pity, Kind Heaven




Thy pow - er I know, Break thou my heart,
poco stringendo
cause me to die. Pi - ty, kind Heav'n,
Thy pow - er I know, Oh, kind Heav'n, pi - ty my
rit.
woe, Thy mer - cy show, Pi - ty, kind Heav'n, re - lieve my
woe; re - lieve my woe, re - lieve my

The second scene takes place in the temple of Vulcan. The priestesses of the temple are invoking the Deity in the following weird chorus.

Hail! Mighty Phtha!





While the priests and priestesses are chanting, Radames enters unarmed, and as he proceeds with measured steps up to the altar of the mighty Phtha, a silver veil is placed upon his head and he is invested with consecrated armour in which to go forth and conquer for Egypt.

ACT II

The first scene take place some months later in the apartments of Amneris, who is surrounded by female slaves adorning her for the festival in honor of Radames' triumphant return. She calls Aïda to her and feigning deep affection, sympathizes with her over the fact that her people have been defeated, but tells her the god of love will heal the anguish of her heart, whereupon they sing together

O Love Immortal

Andante

Sung by Aïda and Amneris

p (Aïda) *dolce.*

O love im - mor - tal O joy and sor - row, sweet - est de-

li - rium, dark doubts and woes! As in thy tri - als new life I

bor - row, A Heav'n of rap - ture thy smiles dis-close, A heav'n of

cresc e stringendo

rap - ture thy smiles dis-close. As in thy tri - als new life I

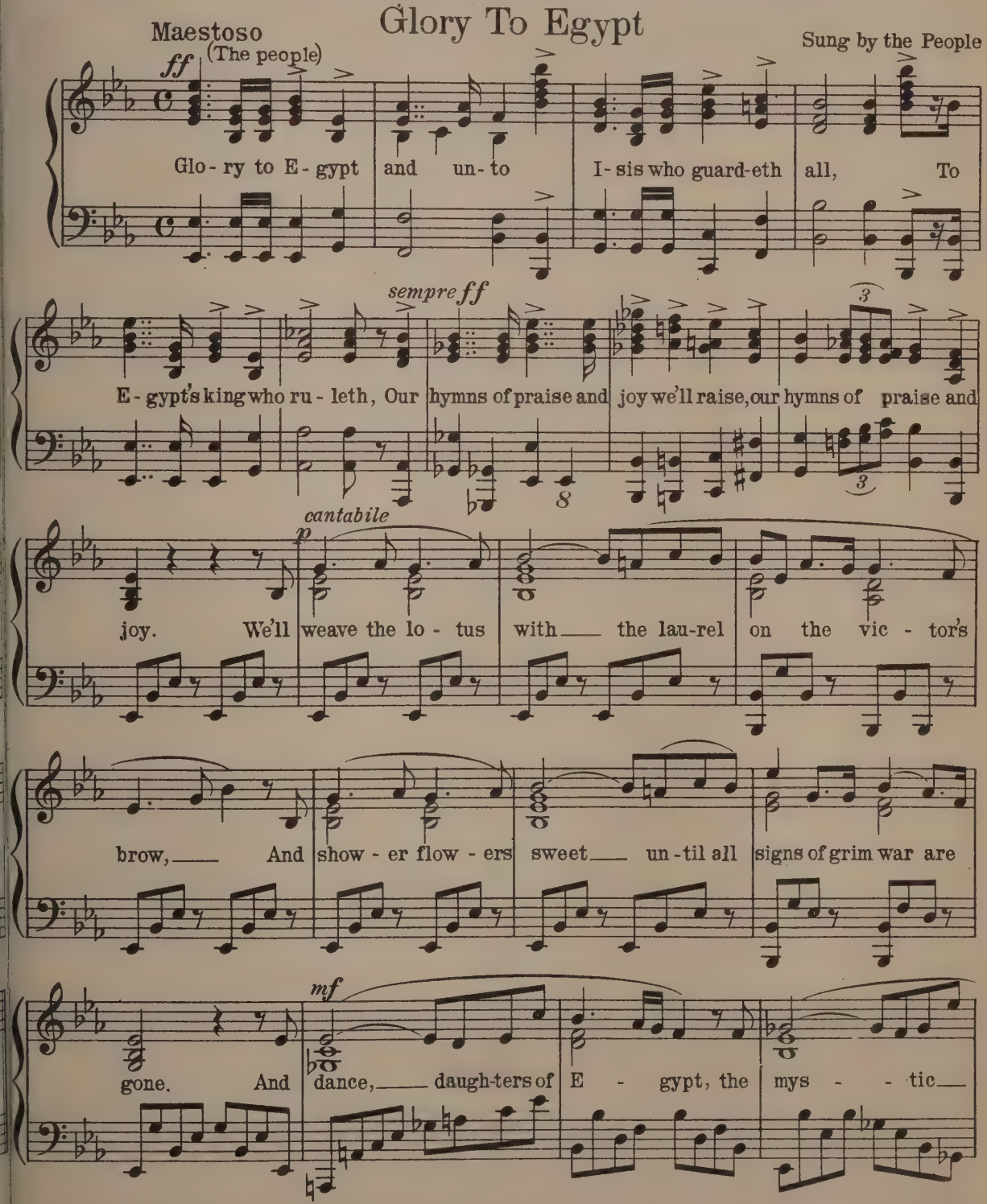
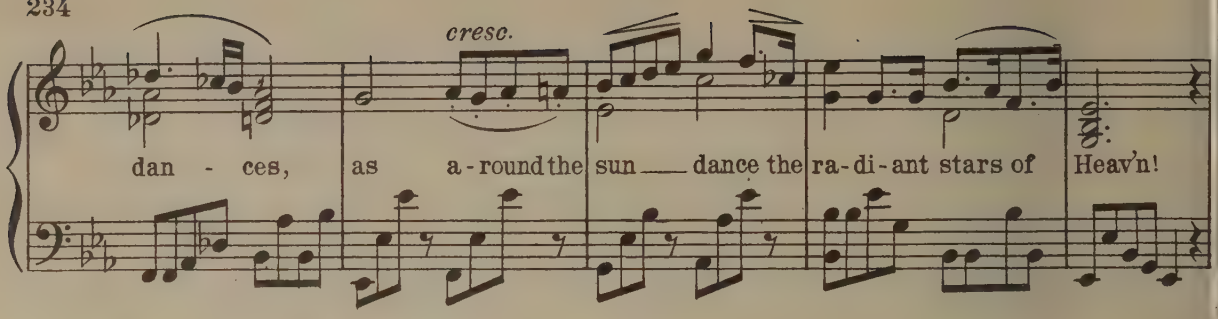
rit.

bor - row, A heav'n of rap - ture thy smiles dis - close!

During the course of this duet, Amneris learns positively that Aïda loves Radames, and after reviling her with every conceivable epithet, compels her to follow in her train to the festival of triumph and witness the degradation of the Ethiopians.

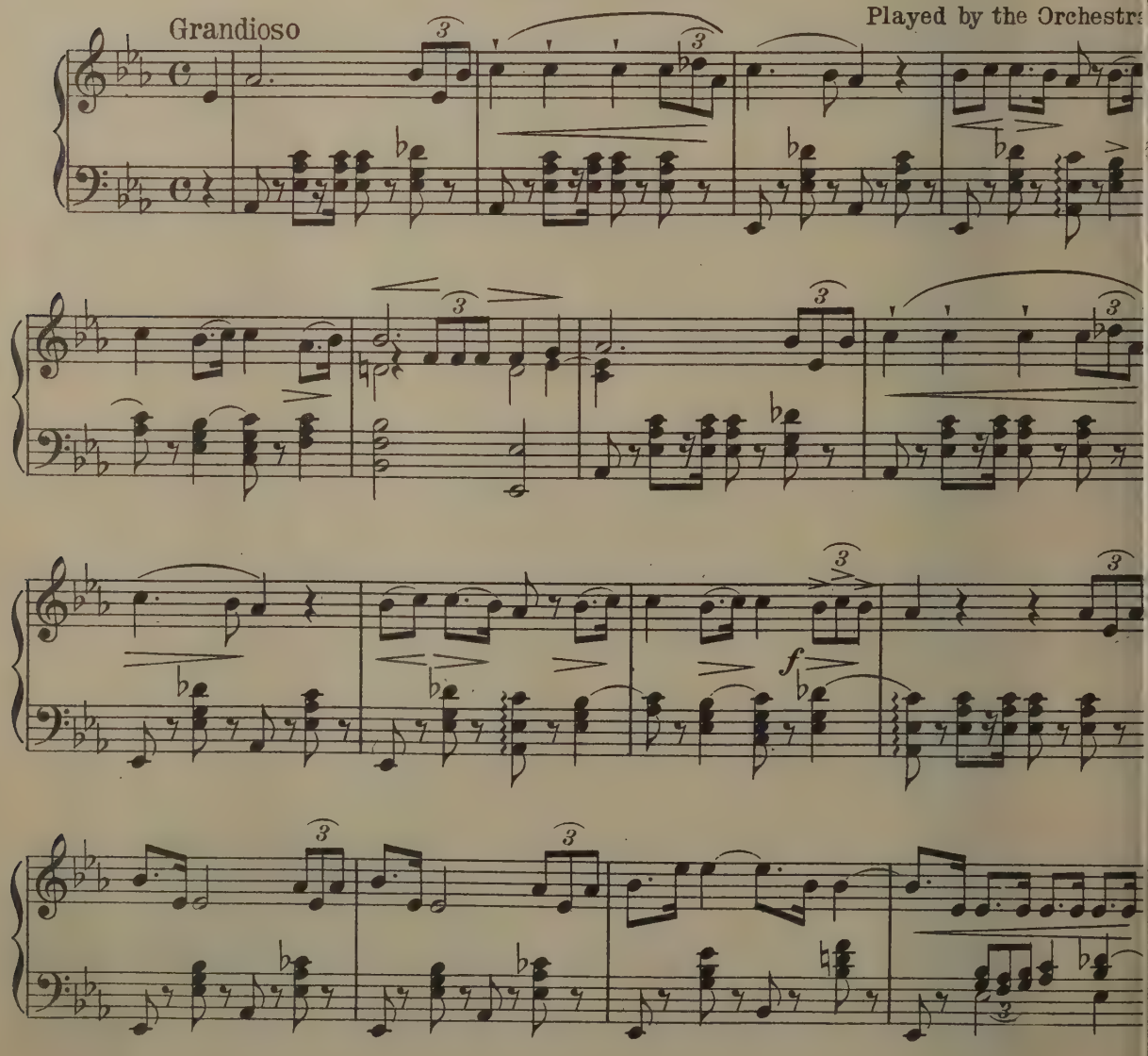
The second scene takes place near an entrance to the city of Thebes. The King enters with his suite, followed by Amneris and her slaves, including Aïda, and the people sing the magnificent chorus

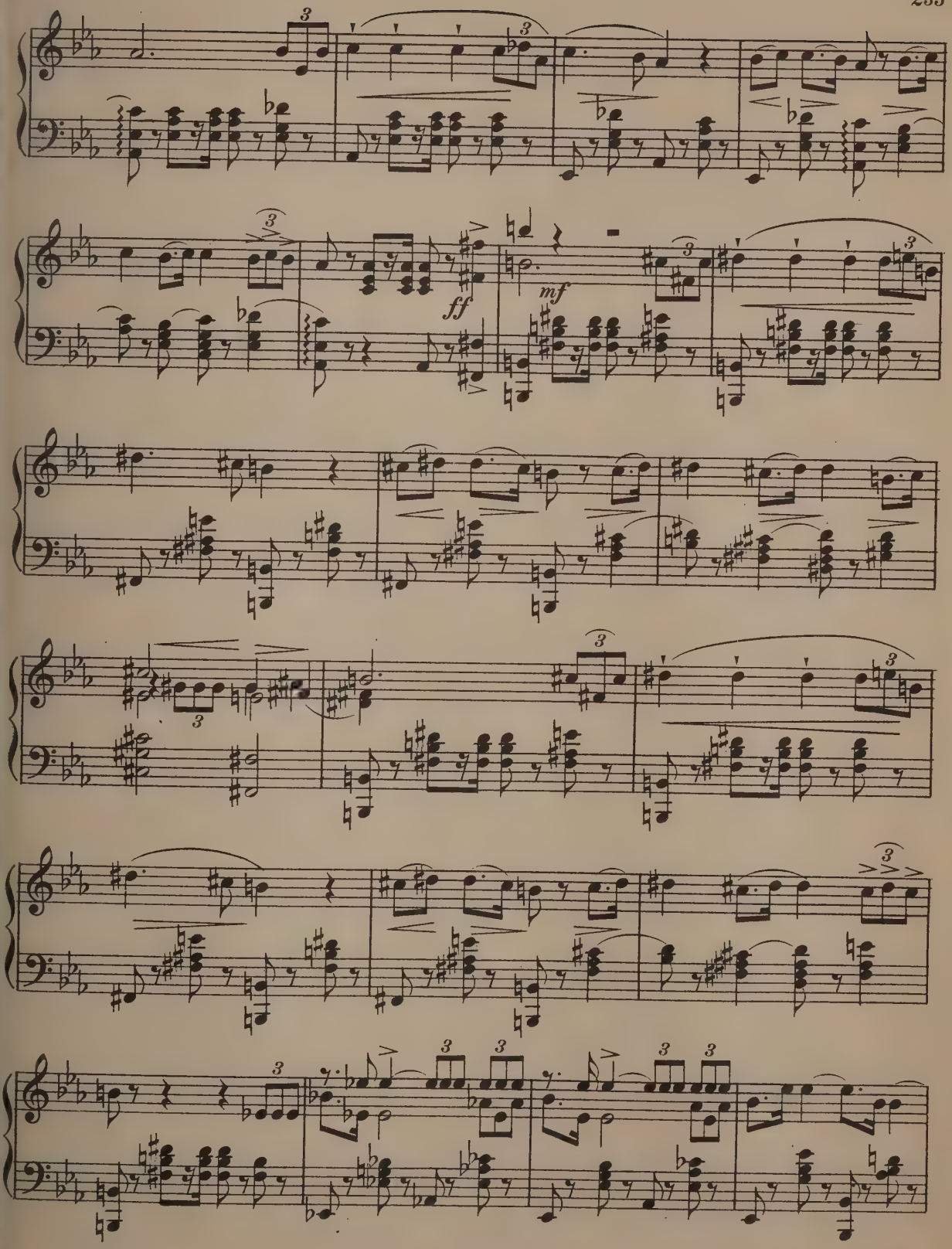
Glory To Egypt

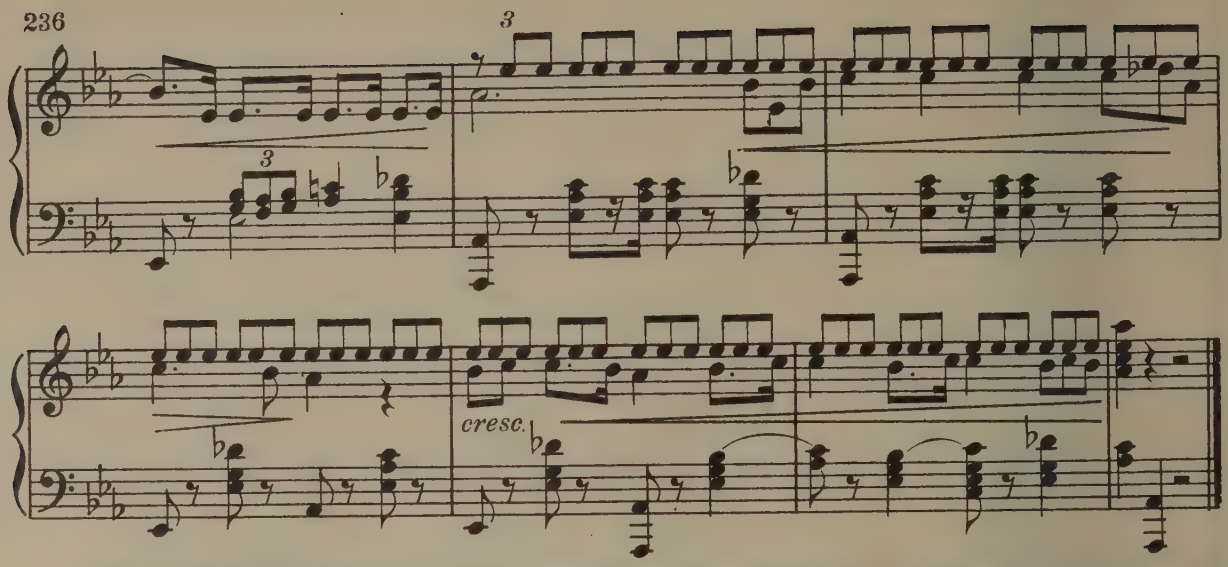


Immediately after, the Egyptian troops preceded by trumpets, march in review before the King, followed b the chariots of war, ensigns and statues of the gods. Then comes Radames under a canopy borne by twelv officers. This display of pomp and magnificence takes place during the playing of the inspiring

Grand March




ff
mf

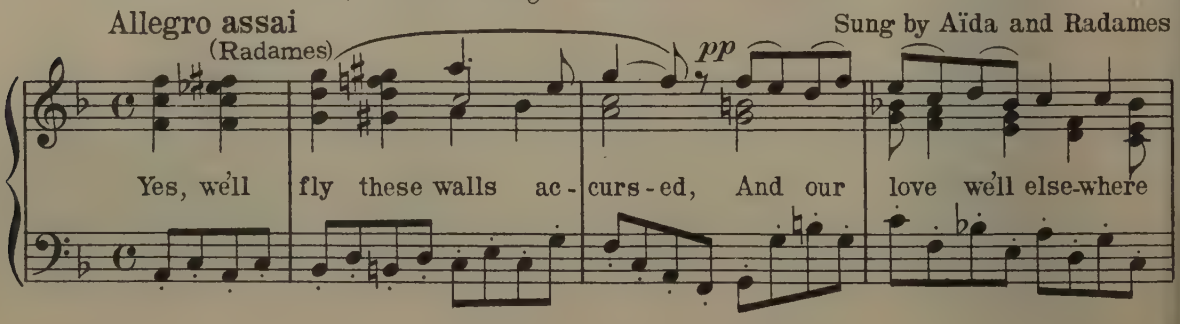


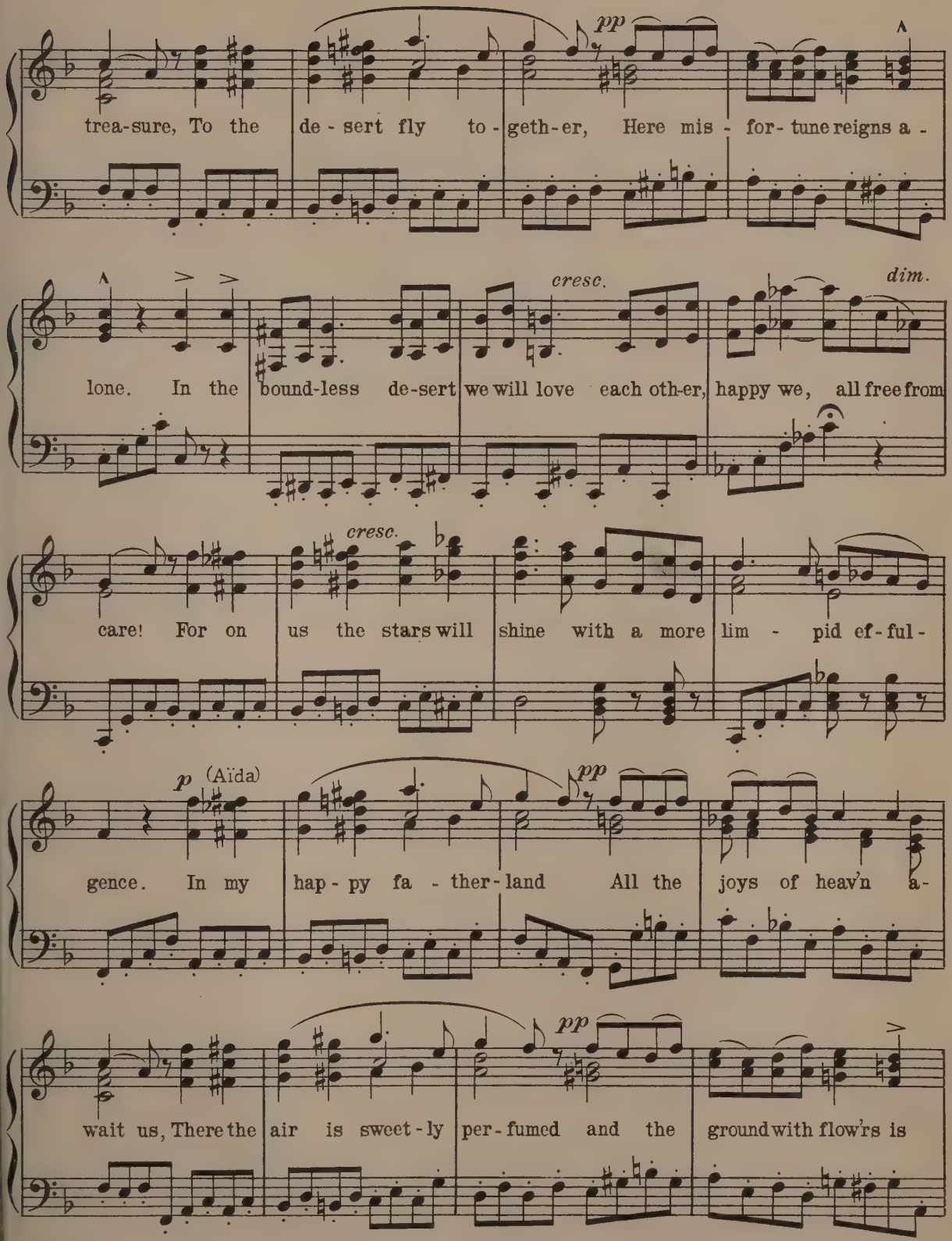
The King embraces Radames and Amneris proudly places upon his brow the triumphal crown. When the King asks Radames what reward he would claim for his bravery, he brings the Ethiopian prisoners before the King and asks for their freedom. Amonasro, the Ethiopian King, is among the prisoners, disguised as an officer, but Aïda gives a cry of recognition which betrays him and the Egyptians come to the full knowledge of the fact that they have captured their mortal enemy. The priests thereupon demand that the Ethiopians be destroyed, while Radames, fixing his gaze on Aïda, begs for their lives. Amneris perceives at once that Radames and Aïda are in love with one another and swears revenge in her heart. The King finally decides to free the Ethiopians, in order to partly fullfill his promise to Radames, but to hold Amonasro and Aïda as an earnest of peace and security. Finally, much to the chagrin of Radames, the grief of Aïda and the gloating joy of Amneris, the King bestows upon Radames the hand of Amneris with the promise that some day he shall rule Egypt. The act ends with the magnificent "Glory to Isis" chorus repeated.

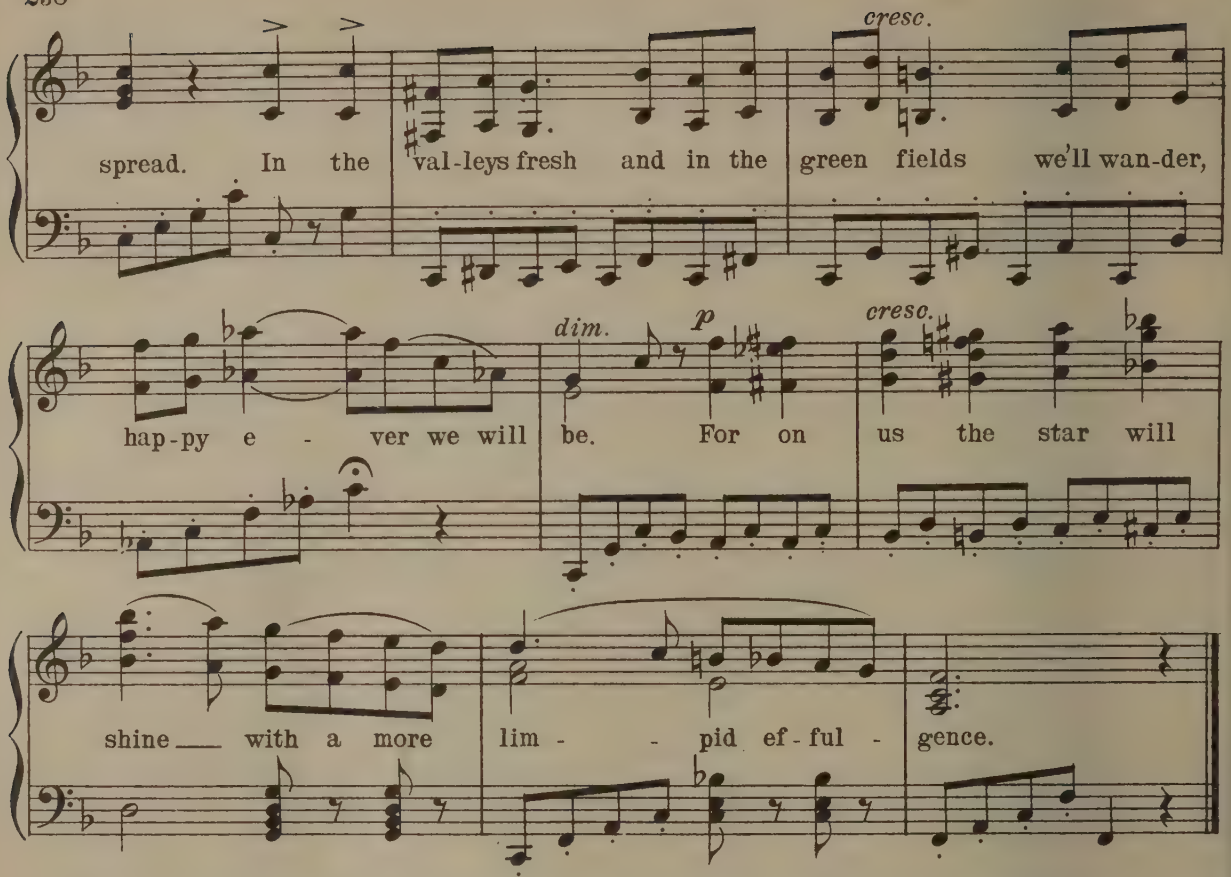
ACT III

This act takes place on the banks of the Nile in a spot near the temple of Isis. The stars are shining and it is bright moonlight as Amneris, accompanied by Ramphis and guards, proceed to the temple to pray on the eve of her nuptials. As the sound of the sacred chanting is heard within the temple, Aïda enters, closely veiled, to meet Radames. While she is waiting Amonasro, her father, appears and urges her to persuade Radames to flee to Ethiopia and turn his sword against his native land. Aïda at first recoils in horror at such an idea, but when her father bitterly upbraids her for lack of loyalty to her own people, she finally agrees to do what she can with him. Amonasro conceals himself among the palm trees as Radames enters, and Aïda then urges Radames to fly with her, telling him that the revenge of Amneris will fall like a thunderbolt on her and her father. Deeply impressed by Aïda's earnest plea, Radames finally agrees to fly with her, without however resolving on any act of treachery as regards his own country and they sing together the beautiful duet

Yes, We'll Fly These Walls




pp
trea-sure, To the de - sert fly to - geth-er, Here mis - for- tune reigns a -
cresc.
dim.
lone. In the bound-less de-sert we will love each oth-er, happy we, all free from
cresc.
care! For on us the stars will shine with a more lim - pid ef-ful-
p (Aïda)
pp
gence. In my hap - py fa - ther-land All the joys of heav'n a-
pp
wait us, There the air is sweet - ly per-fumed and the ground with flow'rs is



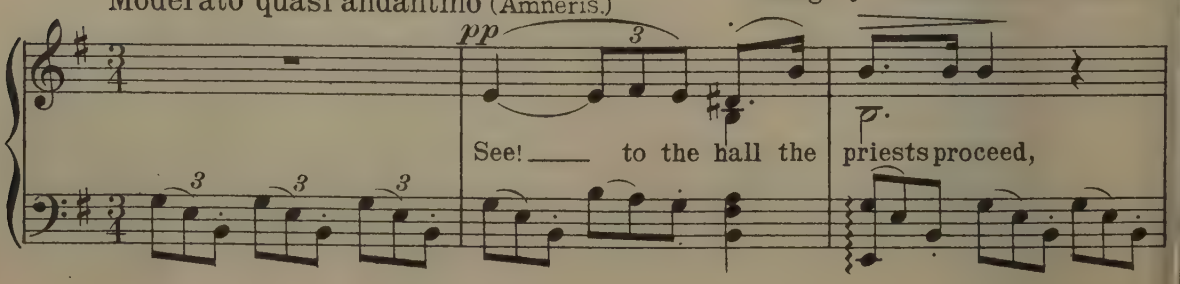
As they start to go away, Aïda suddenly asks Radames how they will be able to avoid the Egyptian troops and he tells her that a certain road called the Pass of Napata will be deserted until the next day, whereupon Amonasro, who has been listening, steps out and adds his solicitations to those of Aïda that he join the Ethiopians. At this moment, Amneris enters with Ramphis and the guards and the three being discovered. Amonasro escapes with his daughter while Radames remains in the custody of the priests and guards to be tried for high treason.

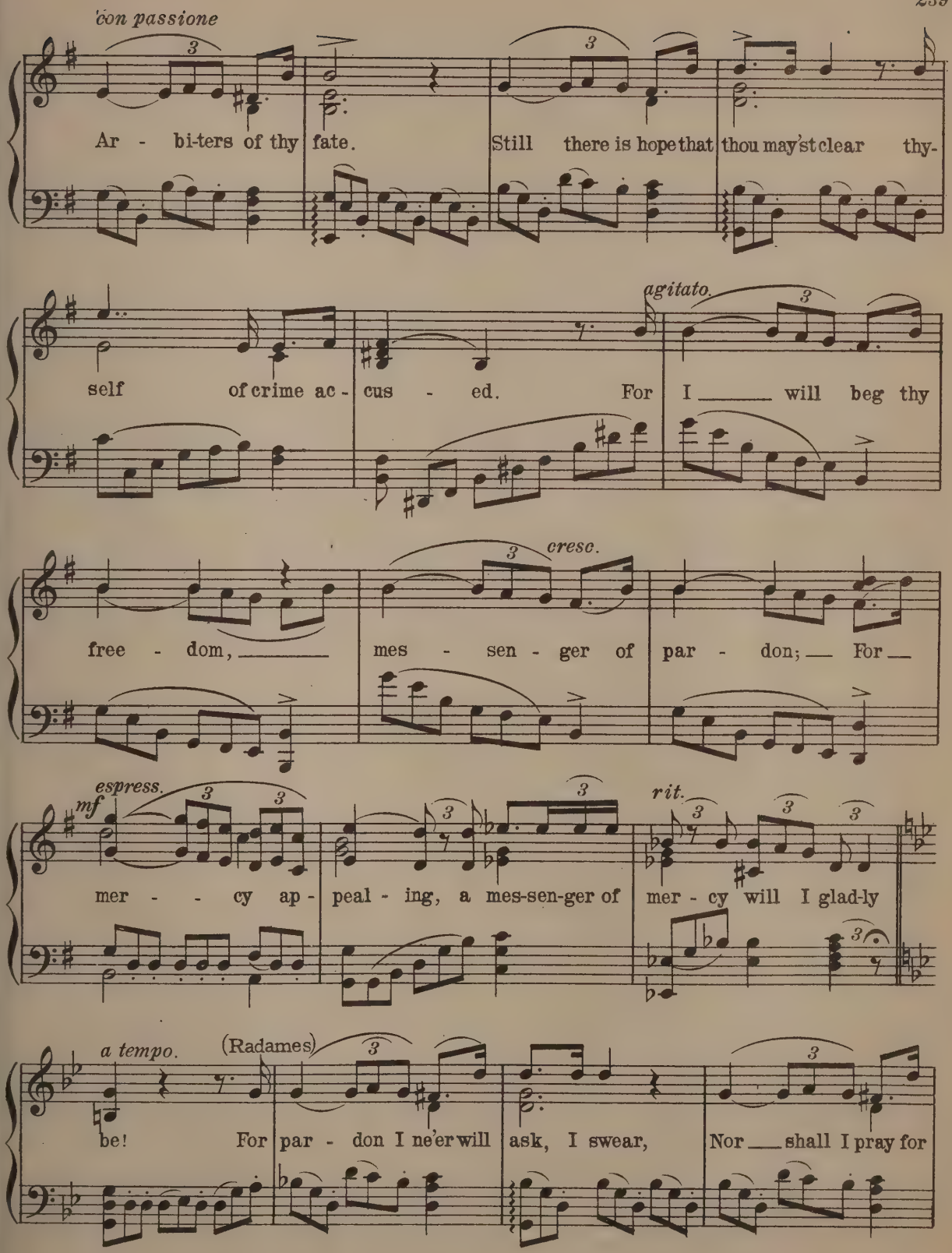
ACT IV

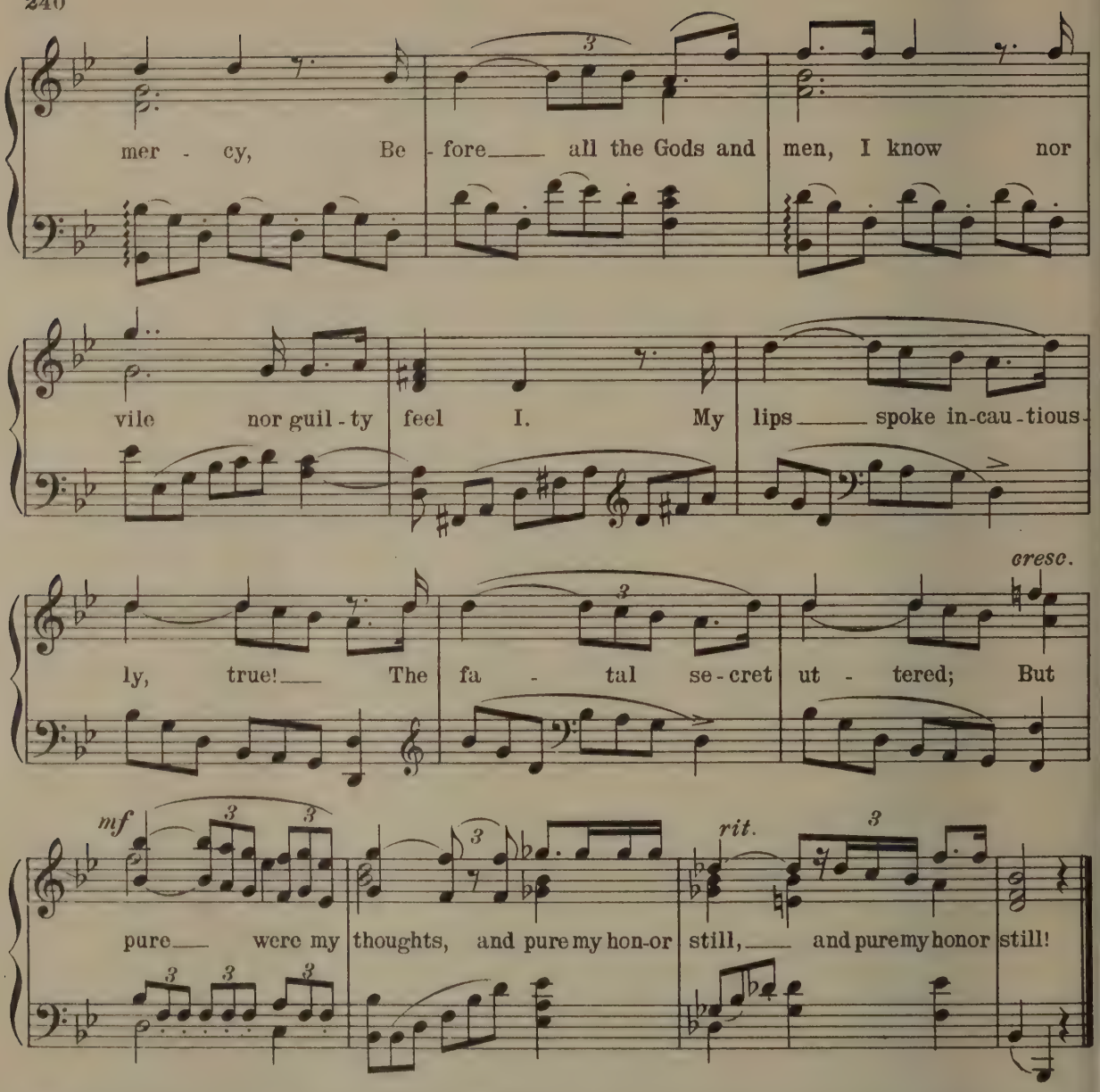
The first scene takes place in a corridor in the King's palace, with the Hall of Judgment on one side and the prison cell of Radames on the other. Amneris enters, bewailing the fact that Aïda has escaped and that Radames is to be tried as a traitor, even although he is in reality not guilty of the crime laid at his door. As Radames enters, heavily guarded, she endeavors to induce him to exculpate himself by singing the aria

See! To The Hall The Priests Proceed

Moderato quasi andantino (Amneris.) Sung by Amneris and Radames




con passione
Ar - bi-ters of thy fate. Still there is hope that thou may'st clear thy-
self of crime ac - cus - ed. For I will beg thy
agitato.
free - dom, mes - sen - ger of par - don; For
cresc.
mer - - cy ap - peal - ing, a mes-sen-ger of mer - cy will I glad-ly
mf espress.
rit.
be! For par - don I ne'er will ask, I swear, Nor shall I pray for
a tempo.
(Radames)

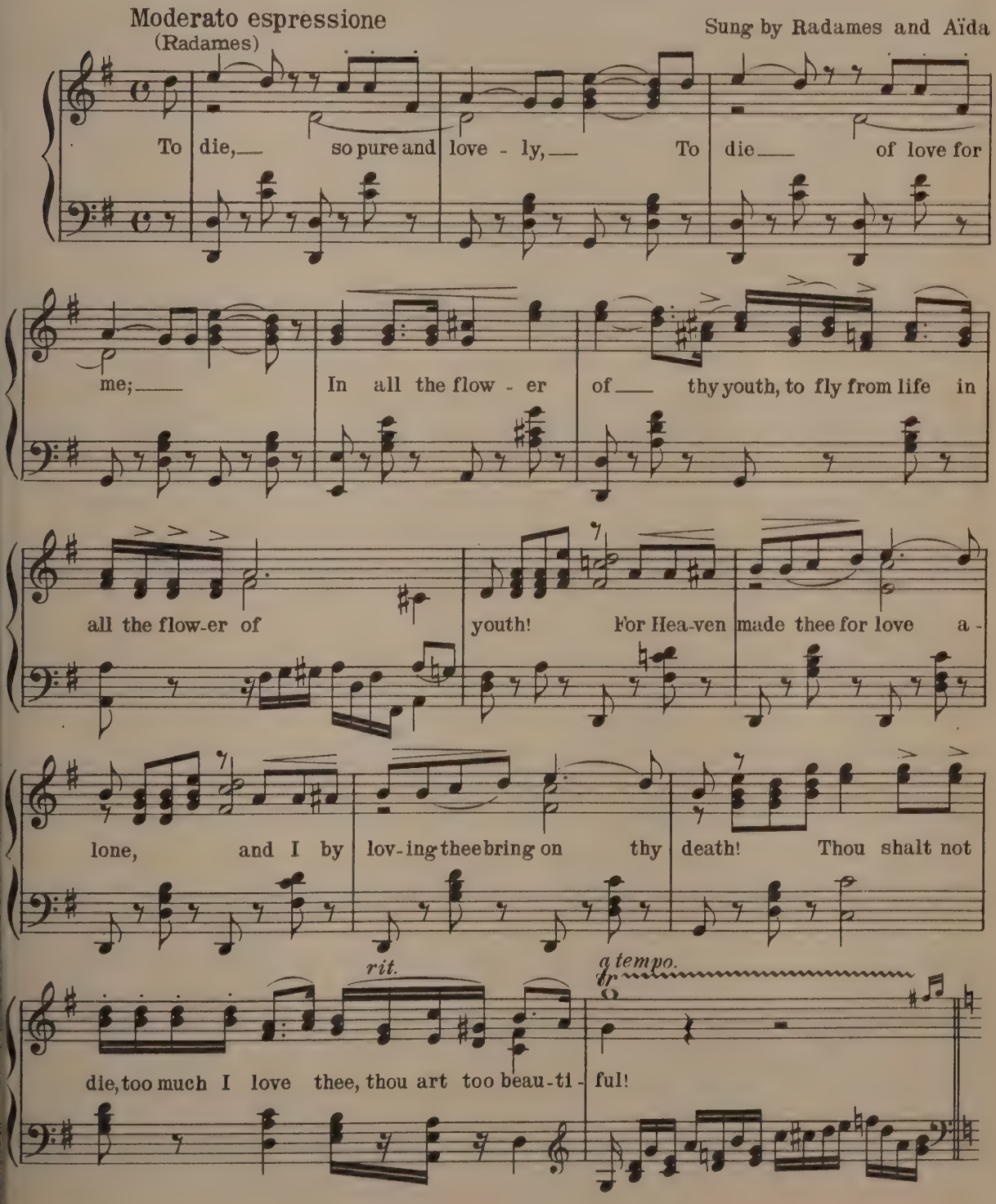


He refuses, however, to make the slightest effort to save himself, telling her that as she has taken Aïda from him, he no longer desires to live, and that through her Aïda is probably dead. Amneris then tells him that Amonasro has been killed in the bitter struggle, but Aïda has disappeared. She then begs Radames to renounce Aïda, swearing to save him if he will do so, but he steadfastly refuses. Radames is then led into the Hall of Justice and when the priests accuse him of betraying his country's secrets to a foreigner and of deserting the army on the eve of battle, he is silent, whereupon the priests condemn him to a living burial in the subterranean tomb under the altar of the god. He is led away as Amneris, whose desire for revenge has changed to a feeling of despair that she has caused all this woe, in vain endeavors to save him by accusing the priests of cruelty and swearing that the vengeance of heaven will fall upon them.

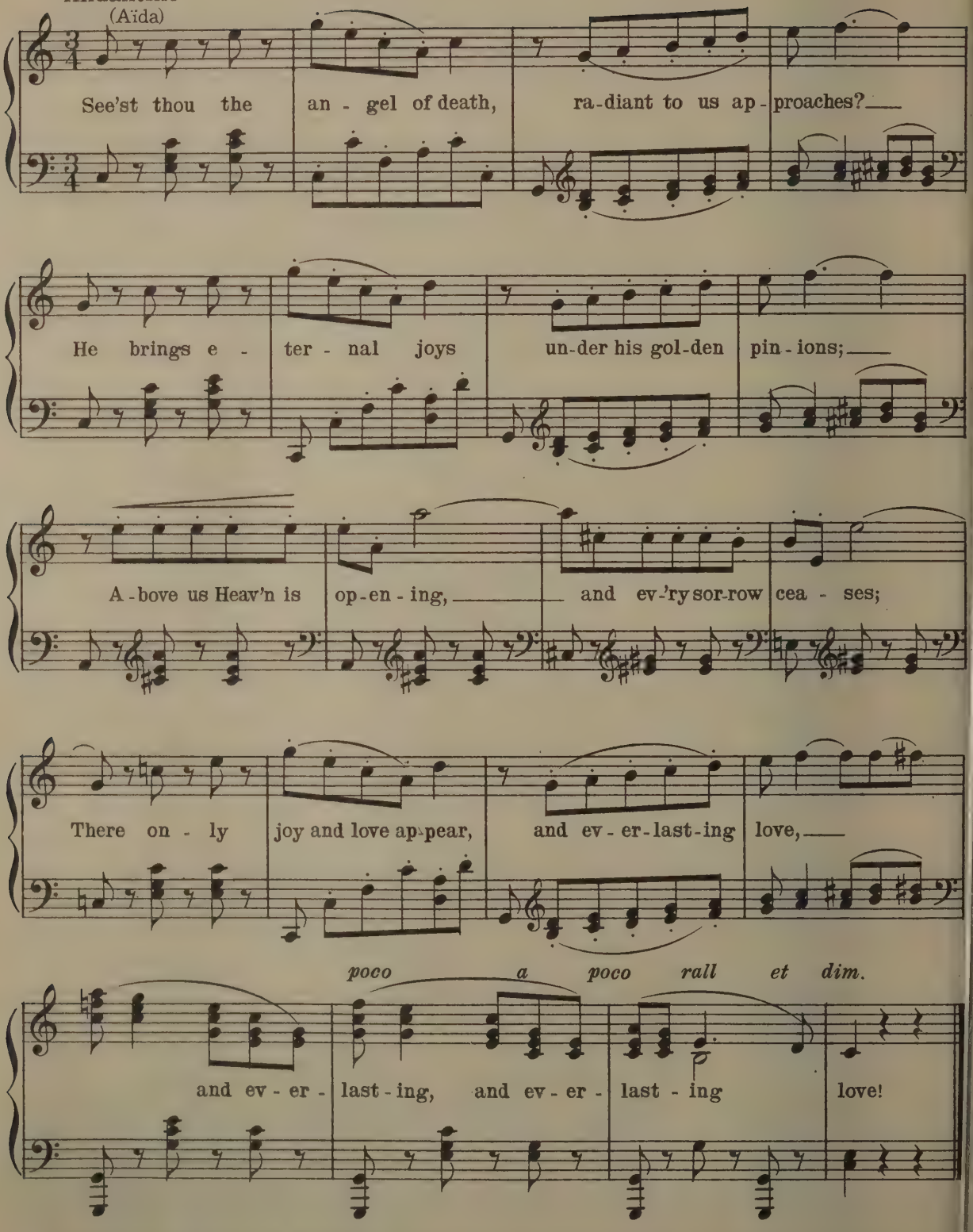
The second scene takes place in the temple of Vulcan. The stage is divided into two floors, the upper representing the interior, resplendent with light and gold; the lower floor a subterranean hall. Two priests are engaged in the act of letting the stone down which seals the vault. Radames is musing over his fate,

and hoping that Aïda will never know of it, when suddenly she appears before him, and announces her determination to die at his side. Radames is horror stricken at the realization that nothing can be done to save her, and in the depths of agony, he sings with her the final duet entitled

The Fatal Stone



Andantino
(Aïda)

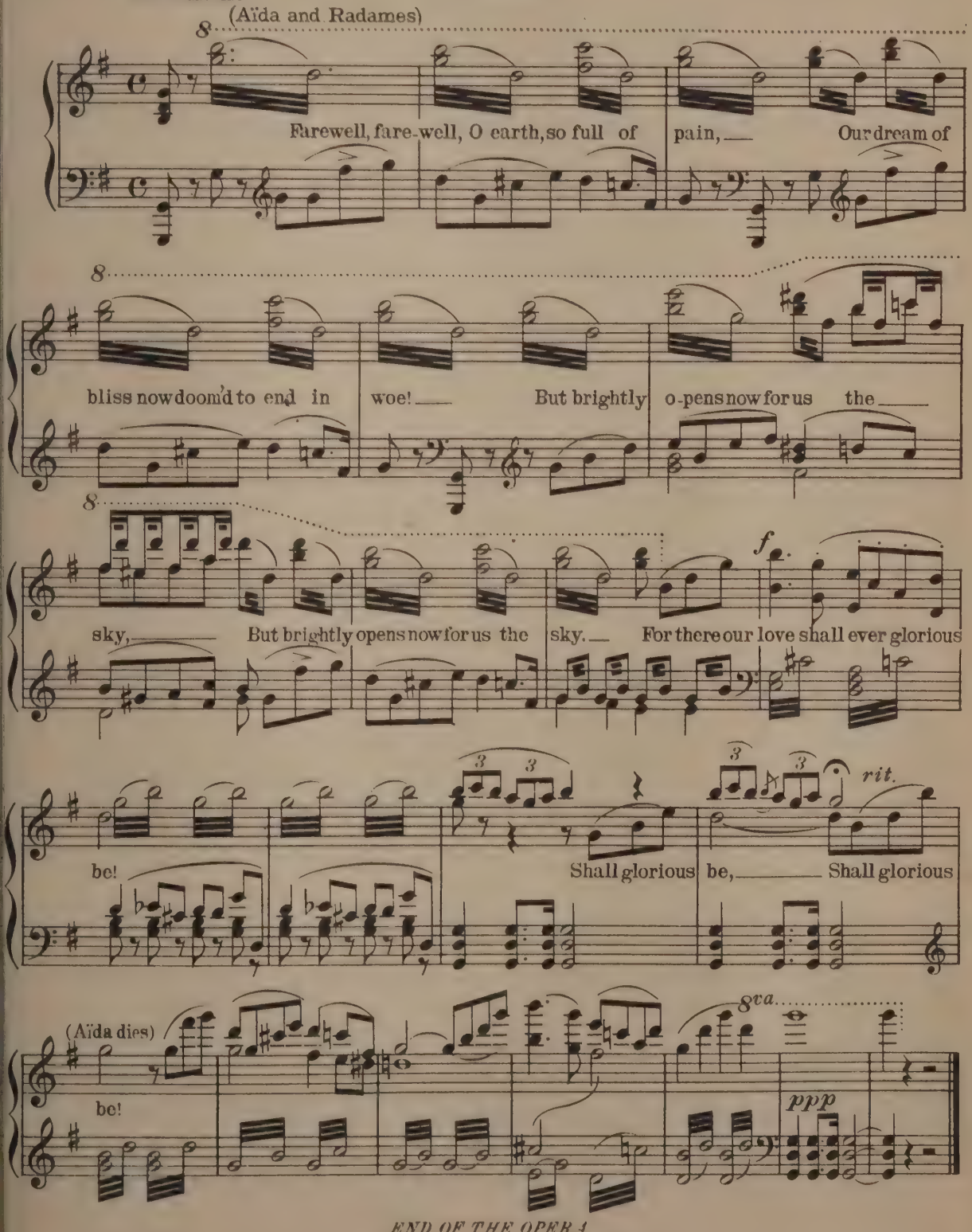


Above them the priests are chanting the solemn invocation to the mighty God Phtha, and Amneris is

kneeling by the fatal stone which seals the vault. Aïda, clasped in the fond embrace of Radames, is gradually dying as the action leads to the

Finale

Andantino



END OF THE OPERA

HANSEL AND GRETEL

Libretto by Adelheid Wette

Music by Englebert Humperdinck

CHARACTERS

PETER, a broom maker
GERTRUDE, his wife
HANSEL, GRETEL } Their children
THE WITCH
THE SANDMAN
THE DAWN FAIRY
THE FOURTEEN ANGELS

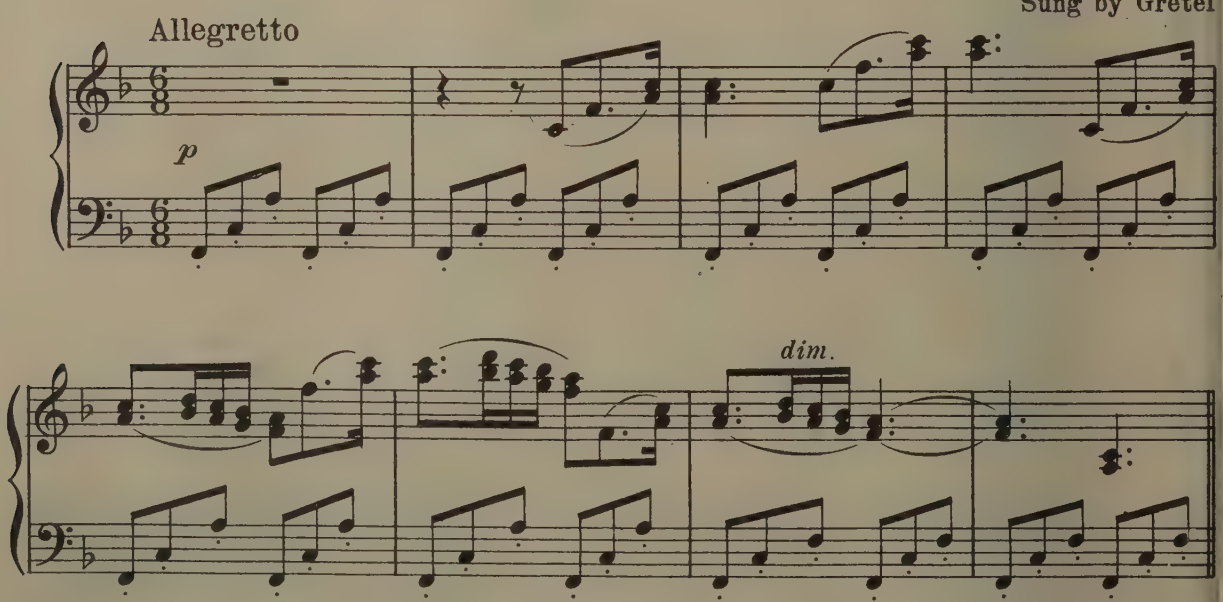
The scene is laid in a small German town at the present time

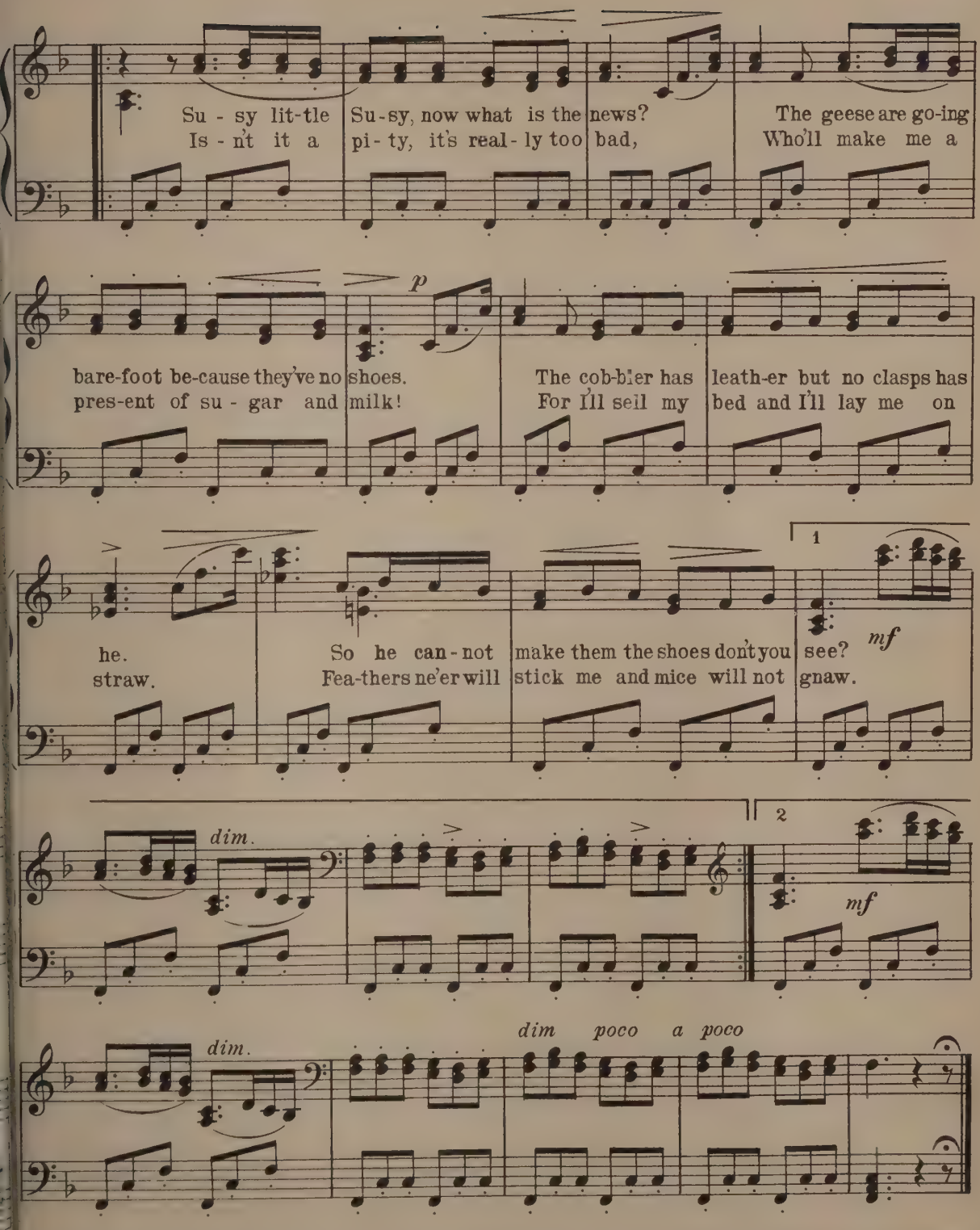
ACT I

The first act takes place in Peter's little cottage. He is away trying to sell his brooms and his wife Gertrude, is also out on some errands. Hansel is making a broom and Gretel, sitting opposite him, is knitting a stocking. As she works, Gretel sings a little song called

Susy, Dear Susy

Sung by Gretel

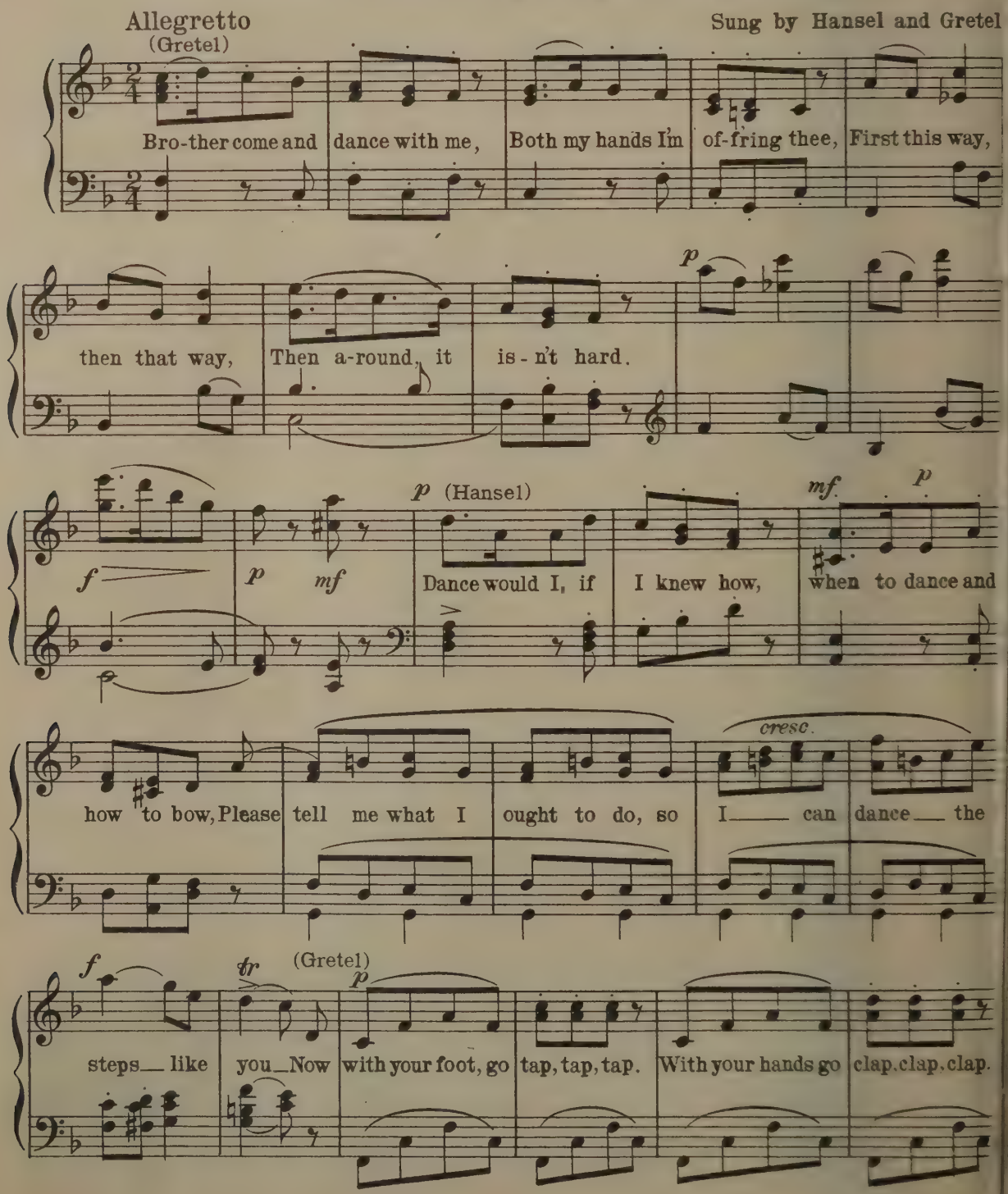


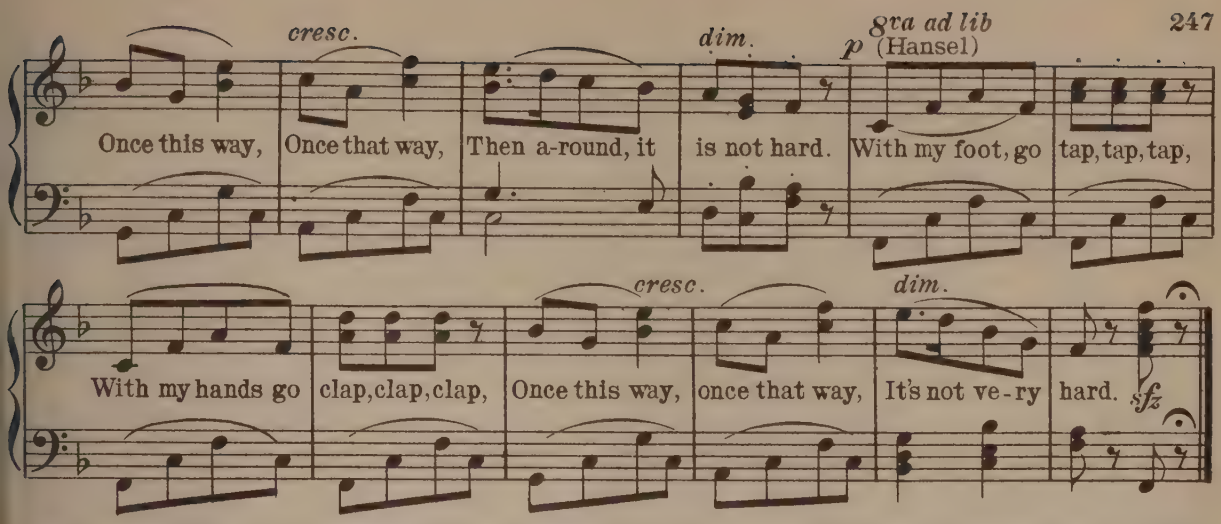


Hansel then tells Gretel that he is very hungry, having eaten nothing but bread for ever so long, and when she shows him a nice fresh jug of milk which a neighbor has kindly brought them, he tastes it, where-

upon she gives him a good smart rap on the knuckles. Gretel then tells him that they ought to go back to their work again, otherwise their mother will be angry, but Hansel suggests that they dance, so they have a lot of fun dancing and singing to the song

Brother Come And Dance With Me





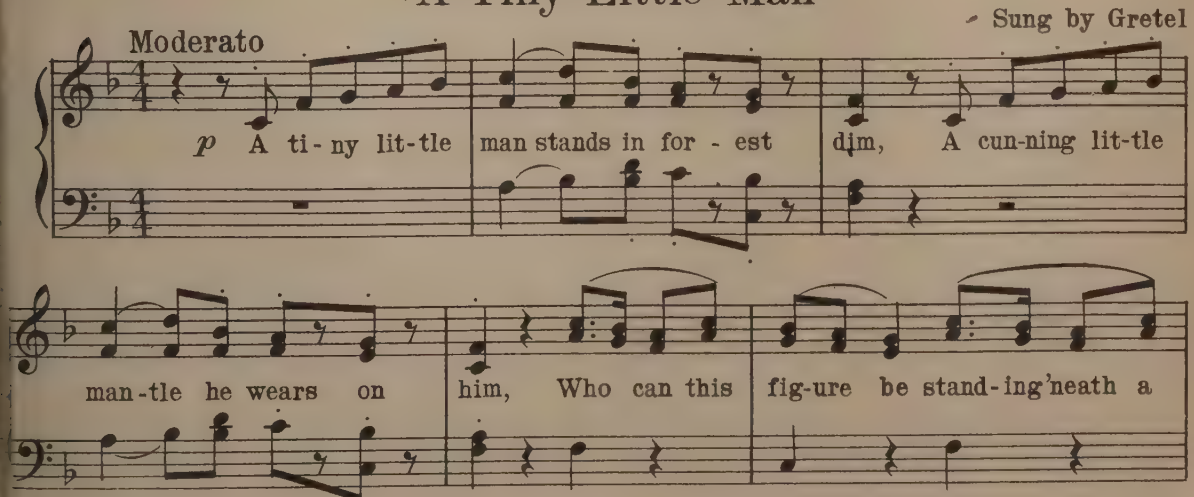
As they sing, Gretel is endeavoring to teach Hansel how to dance but he is very awkward about it. Finally they get whirling around so fast that they finally tumble over one another on the floor. Just at this moment Gertrude, their mother, enters and upbraids them bitterly for playing when they should be working to help keep the wolf from the door. She gets so excited that she pushes the milk jug off the table and it breaks into pieces, spilling the milk all over the floor. Thoroughly angered by this unforseen misfortune, she pushes a basket into Gretel's hands and sends them away into the woods to pick strawberries, telling them not to come back until the basket is full.

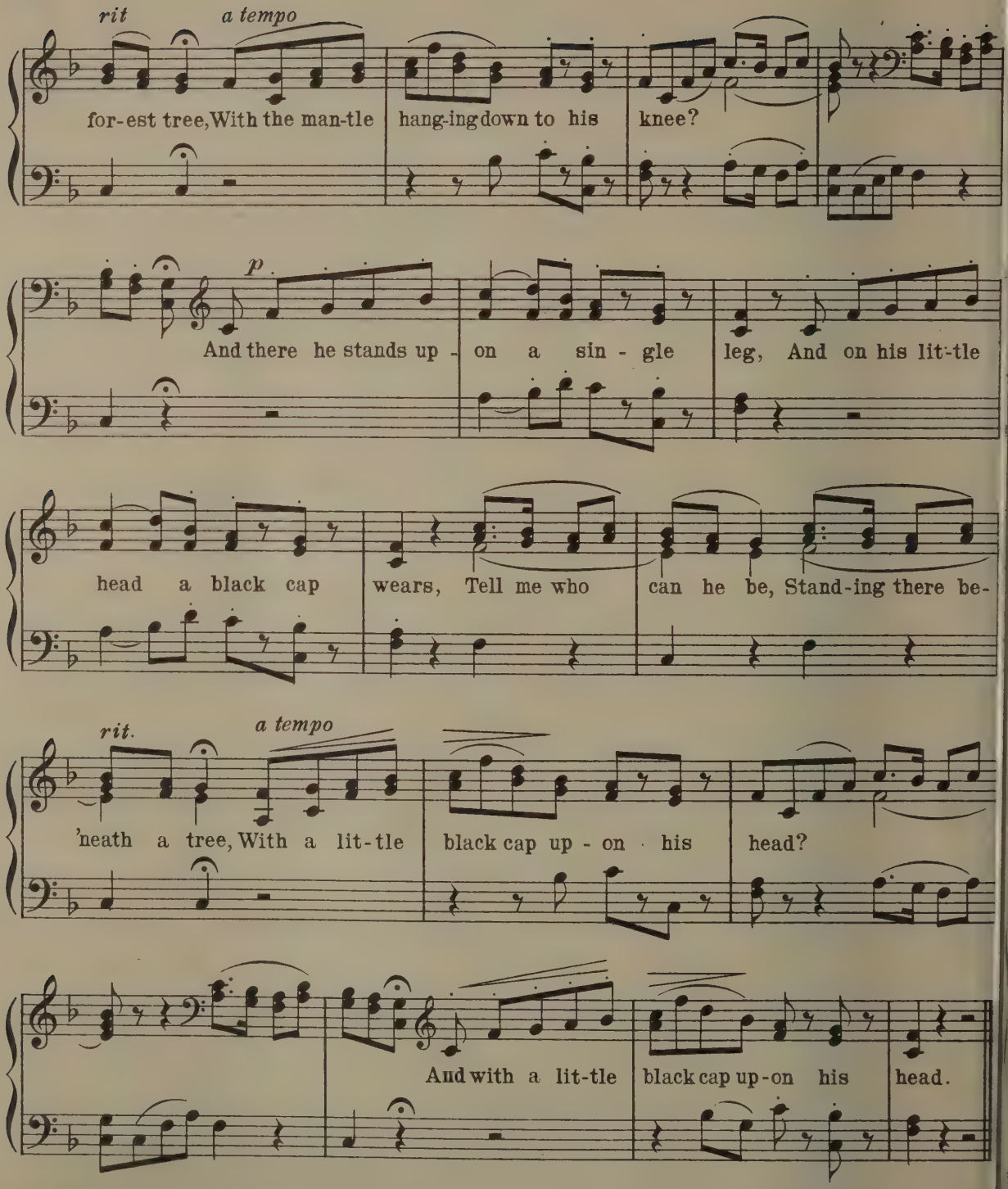
After the children have gone, and as she is lamenting their poverty, the father, Peter, arrives in a happy mood. He tells his wife that he has had excellent luck in selling his brooms at the country fair, and that he has brought home a whole basket of provisions. After a while he inquires for Hansel and Gretel, and the mother has to confess that she sent them away into the woods and told them not to come back until they had filled their basket with strawberries. Peter flies into a rage, telling his wife that the wood is inhabited by a vile witch who lures children to her castle and bakes them in an oven until they are nothing but gingerbread children. Thoroughly frightened, Gertrude rushes off in seach of the children, followed by her husband.

ACT II

The second act takes place in the forest, Gertrude is seated under a large fir tree making a garland of wild flowers and Hansel is busying himself hunting for strawberries. As she weaves the flowers, Gretel half sings and half hums the little song

A Tiny Little Man

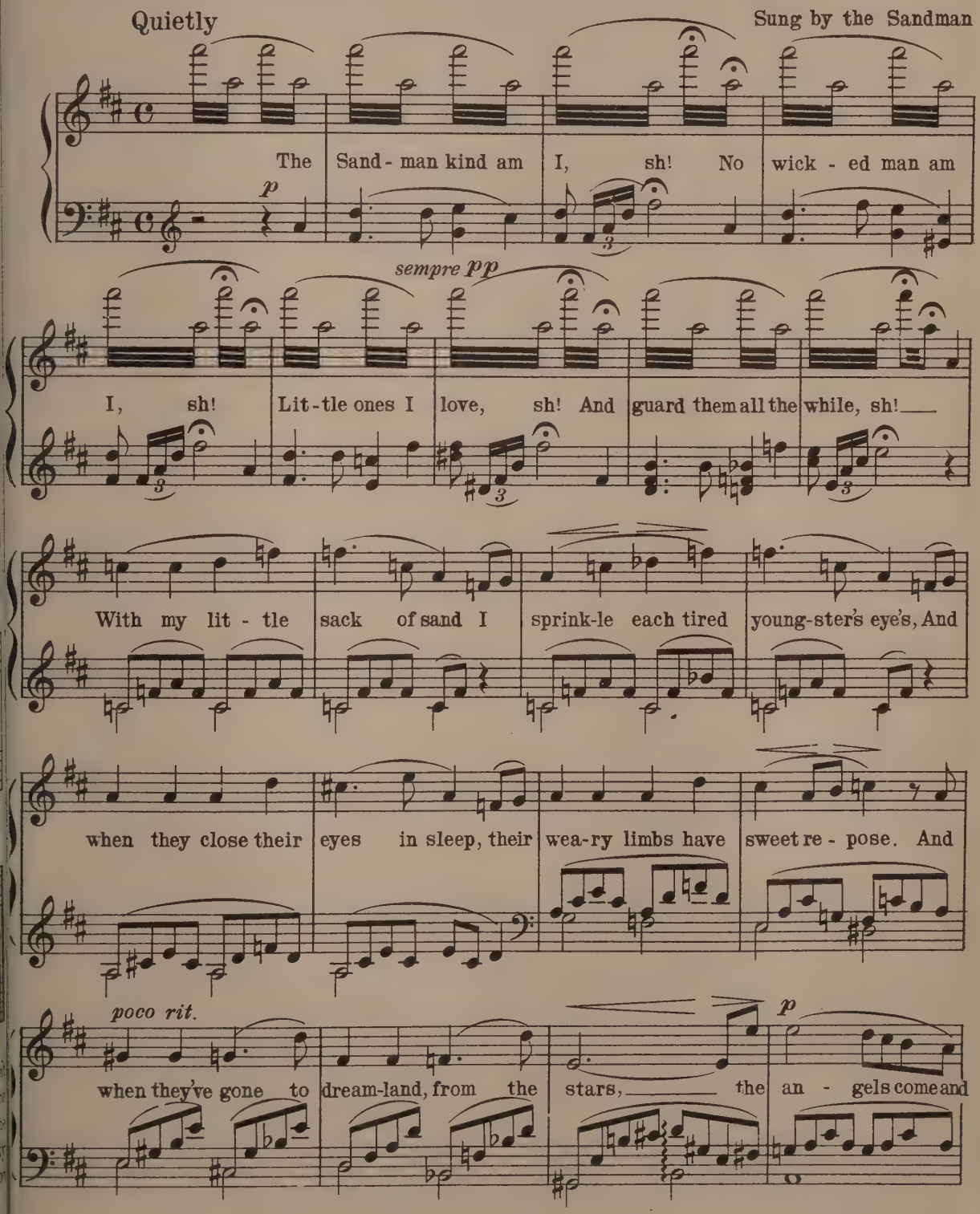


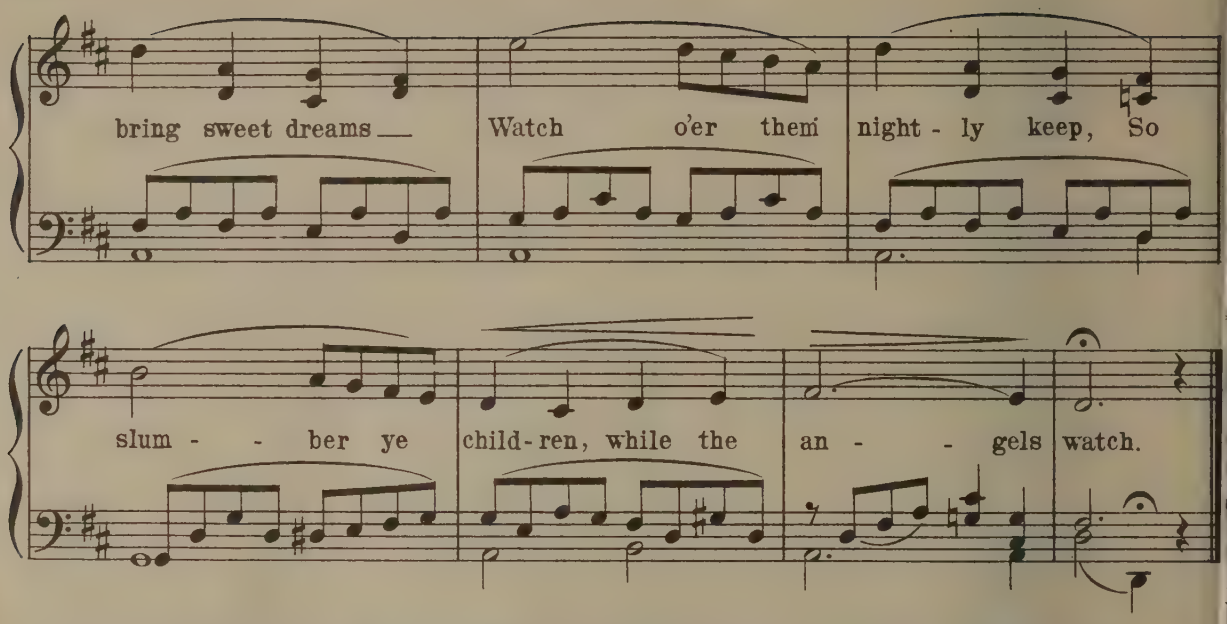


She then tries to put the garland of flowers on Hansel's head, but he won't let her do it because he doesn't think it becomes a boy. Finally, as they are feeling very hungry, they eat the strawberries that they have picked and then they start to go home, but after wandering along a little while, Hansel has to admit that he is lost and gradually the shades of night fall heavily, adding more each moment to the children's anxiety and fear. Finally, as the mists lift themselves for a moment, the children see a little man with a sack upon

his back. He approaches the children in a friendly way and sprinkles sand in their eyes, singing as he does so, the song

The Sandman Kind Am I

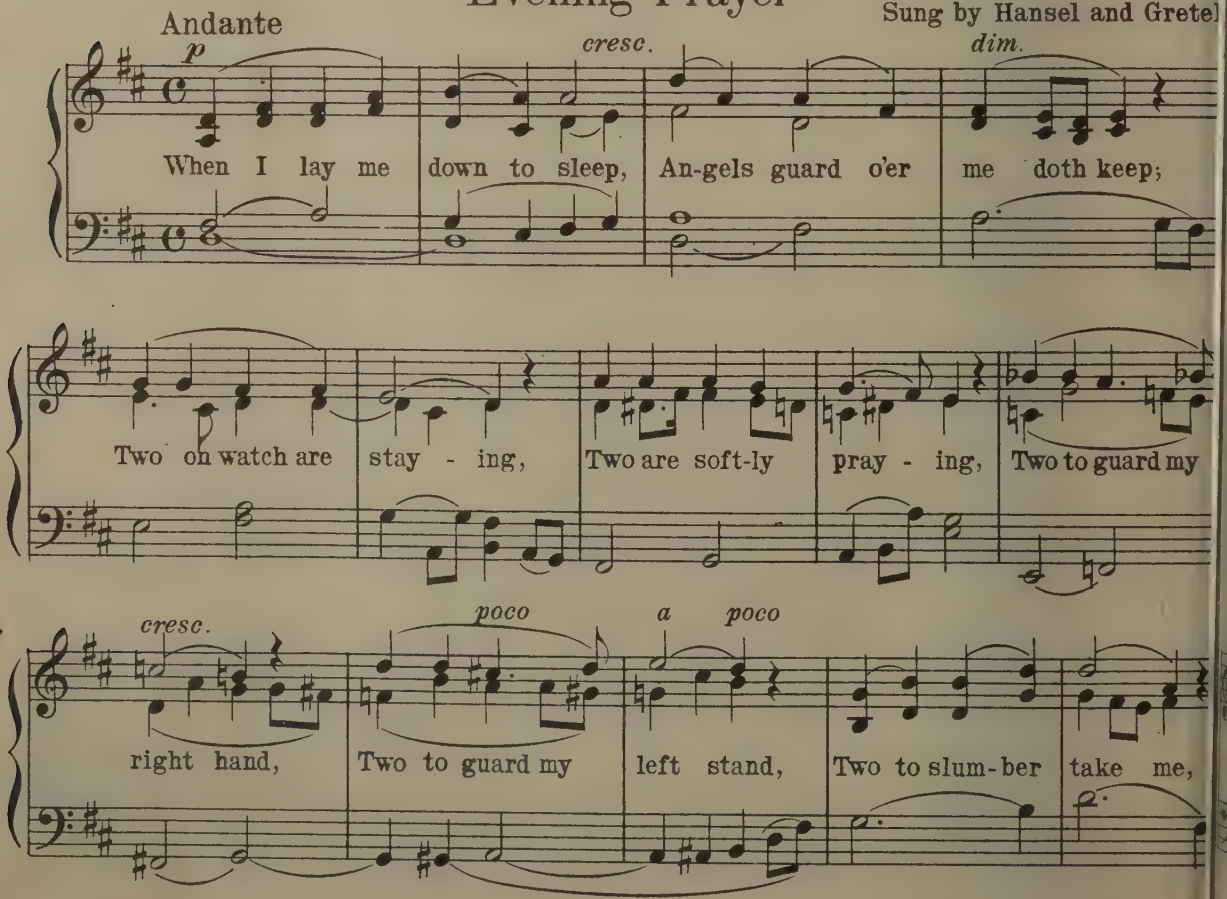


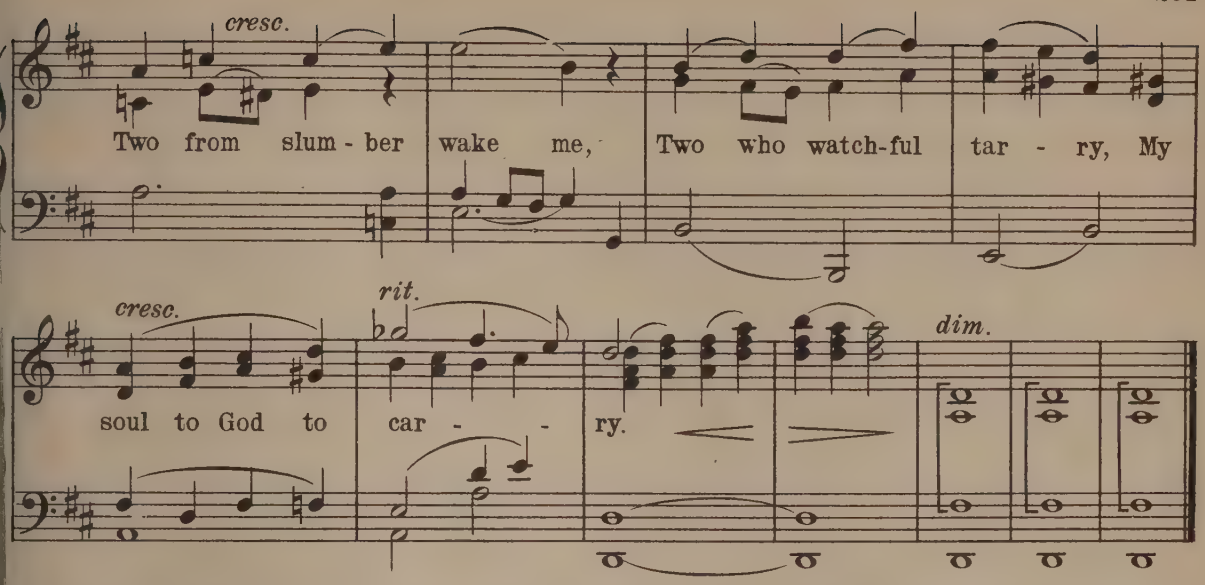


He then disappears and though the children are half asleep, they do not forget to first say their

Evening Prayer

Sung by Hansel and Grete



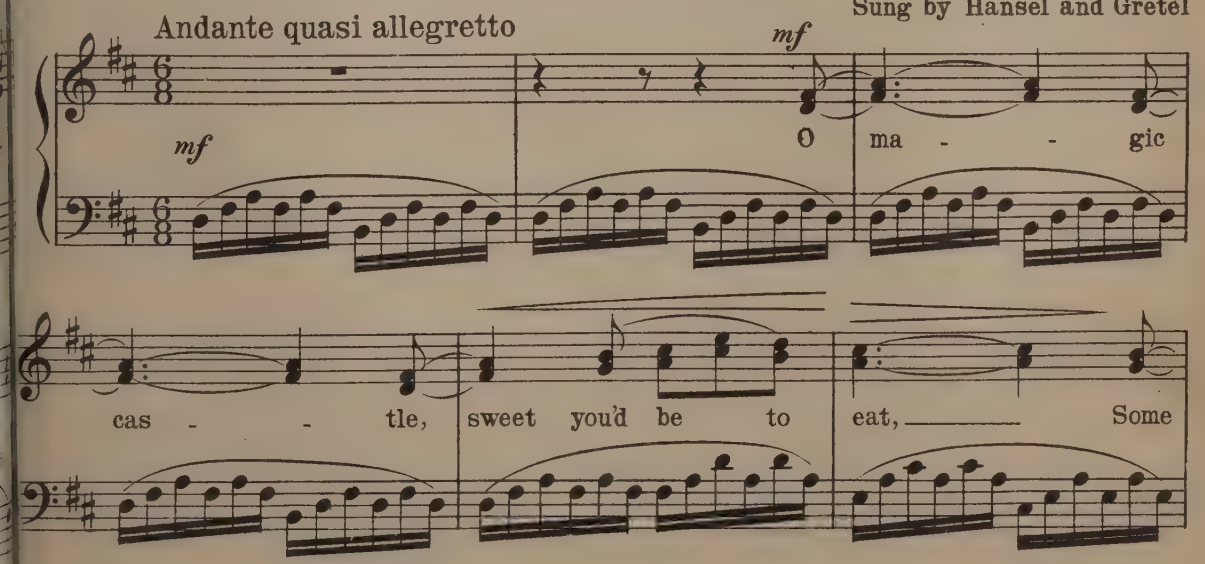
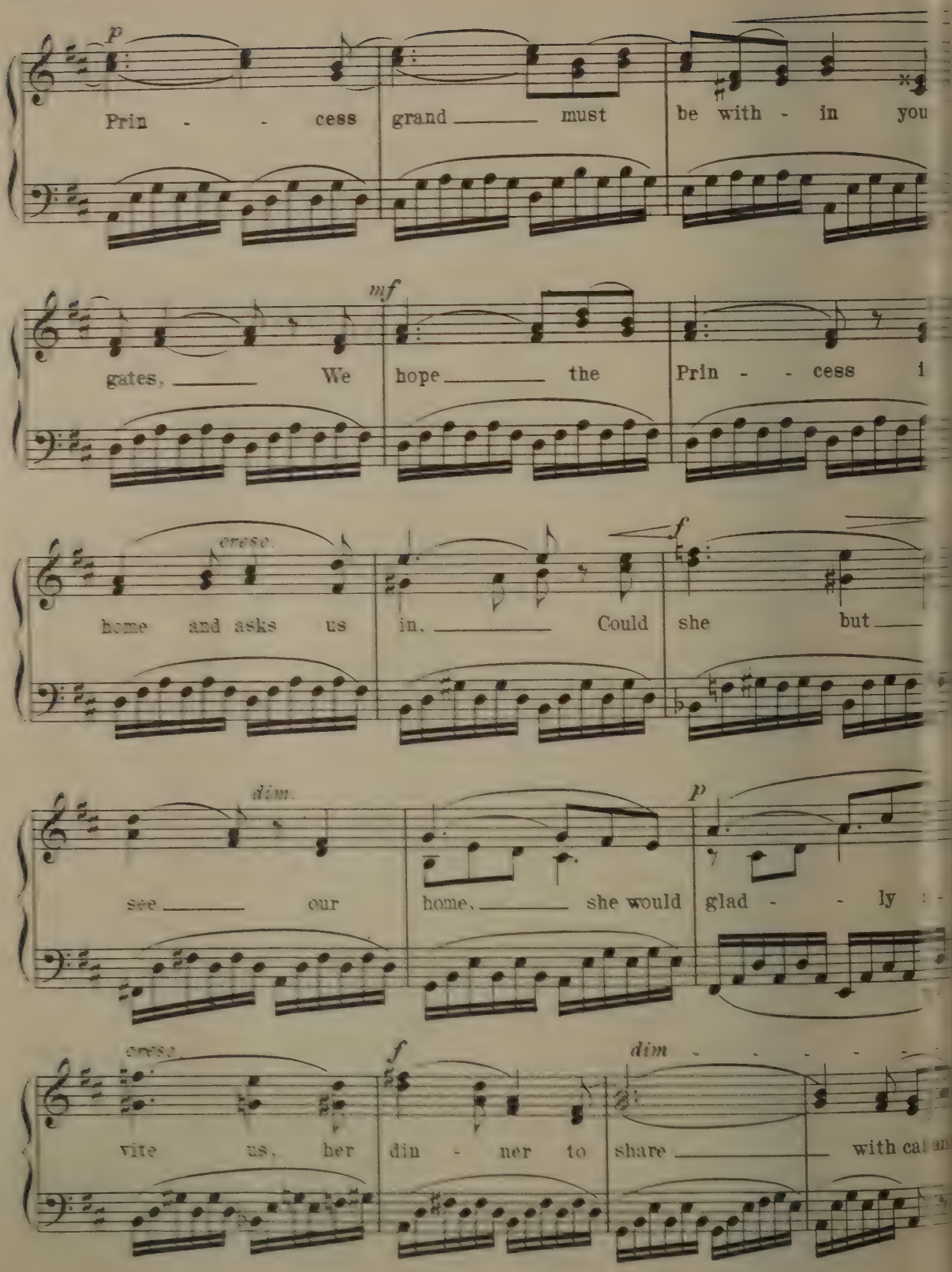


As they sink off into sleep, a bright light breaks through the mist and fourteen beautiful angels descend a staircase which forms itself in the middle of the stage and which apparently leads up into the sky. They place themselves around the children in just such a manner as to carry out the words of this simple "Evening Prayer" which the children have just said. The stage itself is filled with a radiant light and the curtain slowly falls on this charming tableau.

ACT III

This act takes place next morning, after the children have been lost in the woods. The dawn fairly wakes them up with a beautiful song and when they rub their eyes and gaze around, they see the witch's house all shining in the rays of the sun. Delighted with the appearance of the house and not knowing that it is the witch's castle, they join in singing the little song

O Magic Castle

Sung by Hansel and Gretel


p
Prin - - cess grand must be with - in you
mf
gates, We hope the Prin - - cess i
cresc.
f
home and asks us in, Could she but
dim.
p
see our home, she would glad - - ly
cresc.
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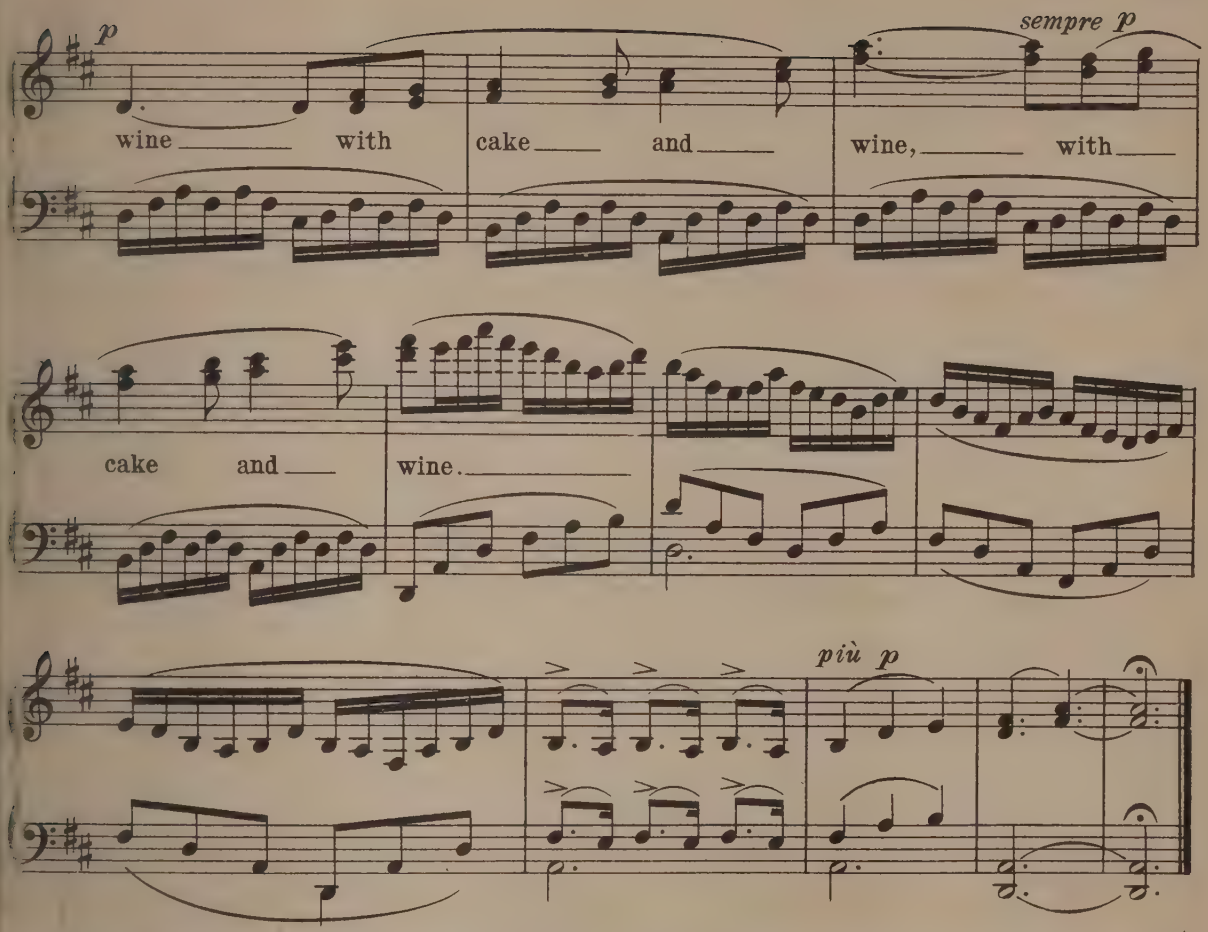
dim
vite us, her din - ner to share

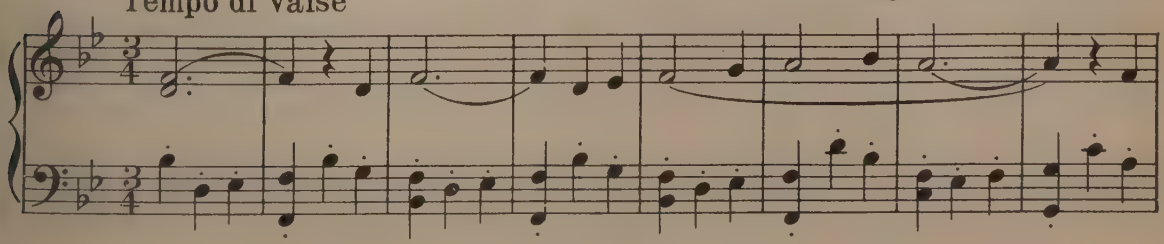


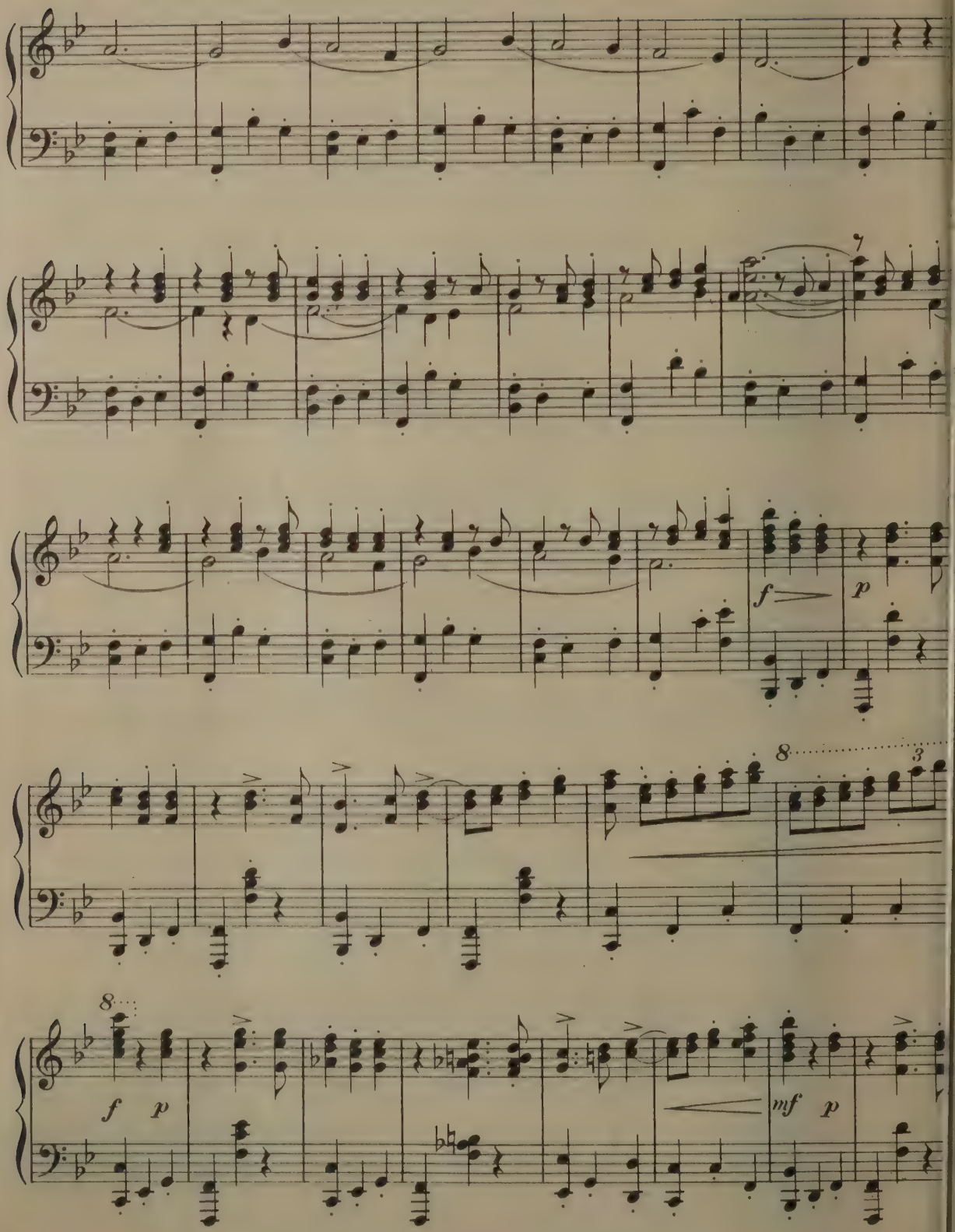
Going up to the castle, which is apparently all made of good things to eat, Hansel breaks off a big piece f cake from the wall, and he and Gretel start to eat it greedily. In the meantime, the old witch has come p behind them and when they endeavor to fly from her, she enchants them so that they cannot move. Then he goes to prepare the oven for baking the children into gingerbread, and with the plan of pushing Gretel nto the oven as she looks into it, she invites Gretel to see the fine cake which she is baking. Gretel pre- nds that she cannot stand on her tip-toes and asks the witch to show her how to look into the oven. All nsuspecting, the witch bends over the oven, whereupon Hansel and Gretel give her a good push which ends her toppling over into it and they quickly close the door. Seizing each other by the hand they dance o the merry

Waltz Melody

Tempo di Valse

Played by the Orchestra




f
p
8
3
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mf
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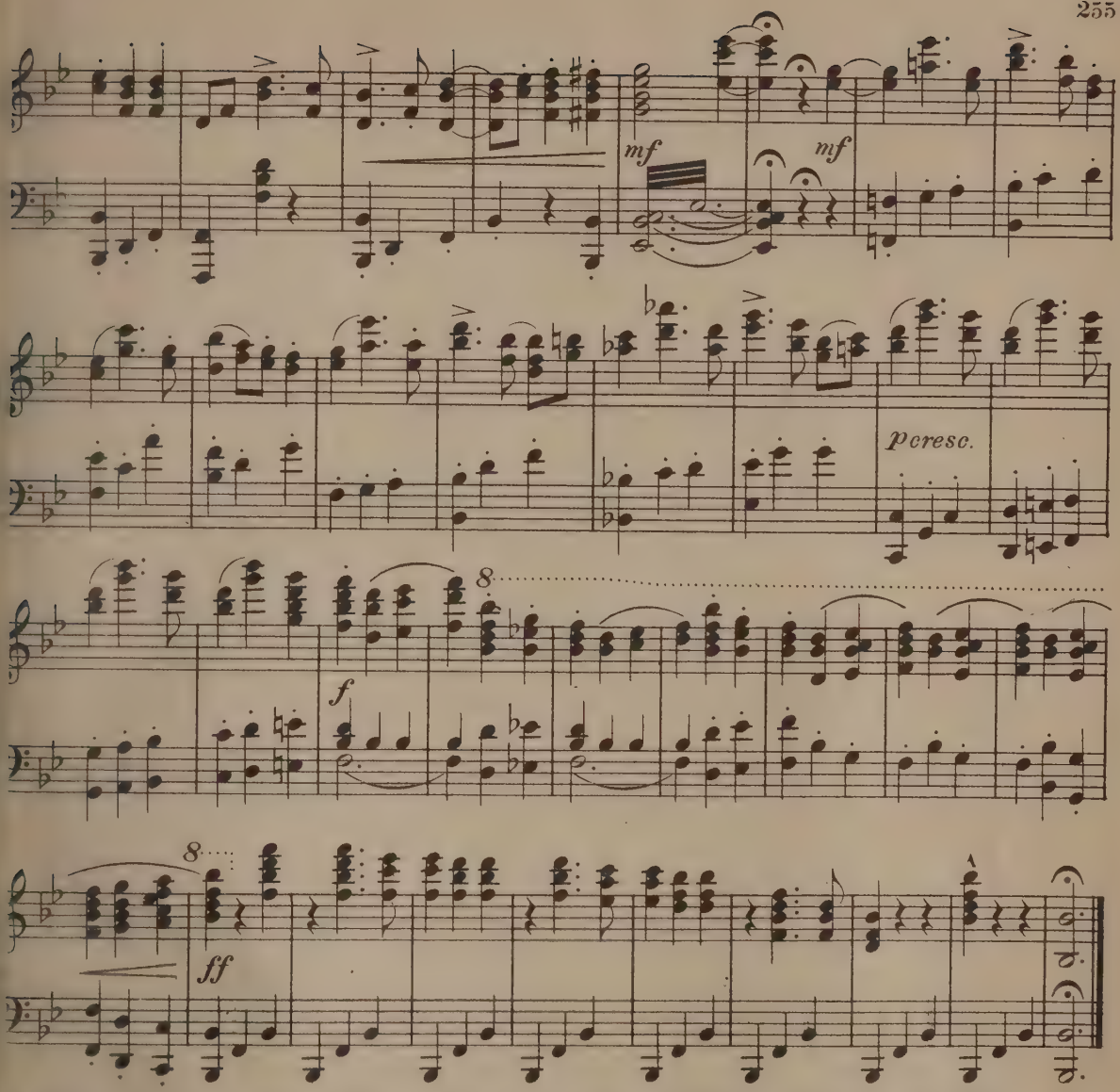
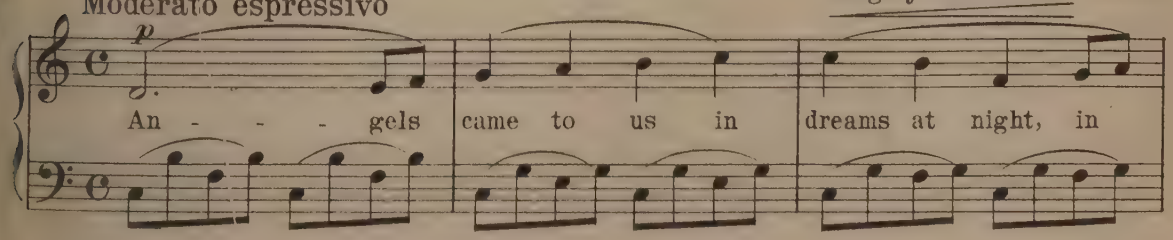


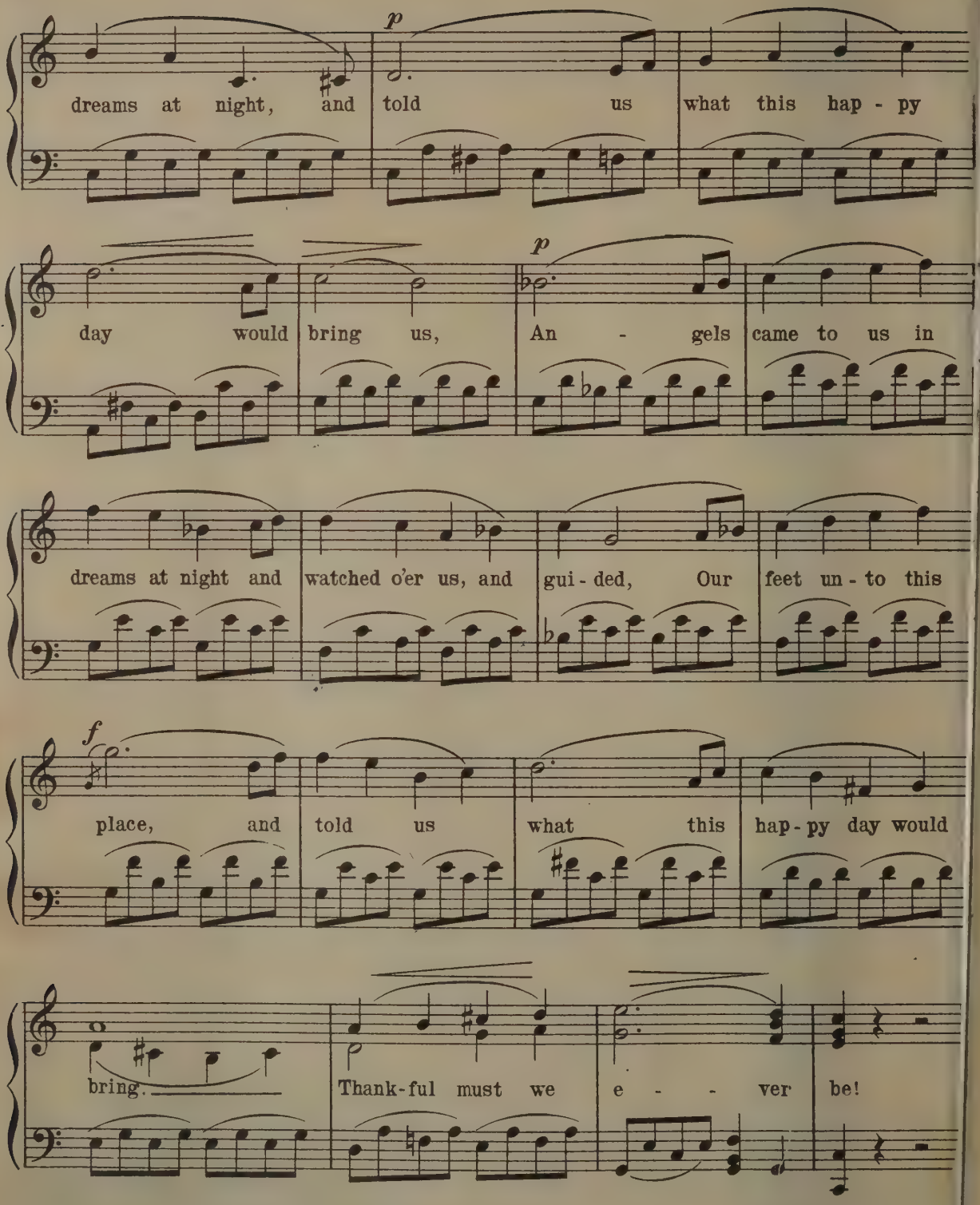
Hansel rushes up into the house and throws down all kinds of fruits and sweetmeats into Gretel's apron. The oven starts to crackle loudly and finally falls into bits, just as all the gingerbread figures which are standing around are transformed into little children. They thank Hansel and Gretel for freeing them from the dominion of the witch and in answer they sing the song

The Angels Spoke To Us In Dreams

Moderato espressivo

Sung by Hansel and Gretel





Just at this moment the father and mother arrive, having searched far and wide for Hansel and Gret and this pretty little opera ends amid the universal rejoicing of every one concerned.

END OF THE OPERA

M 1 .W65
Wier, Albert E. 1879-1945.
Grand opera at home

Indexed

DATE DUE

T 03 Pioneer

Indexed

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